

**Imagine you're English • Book 4**

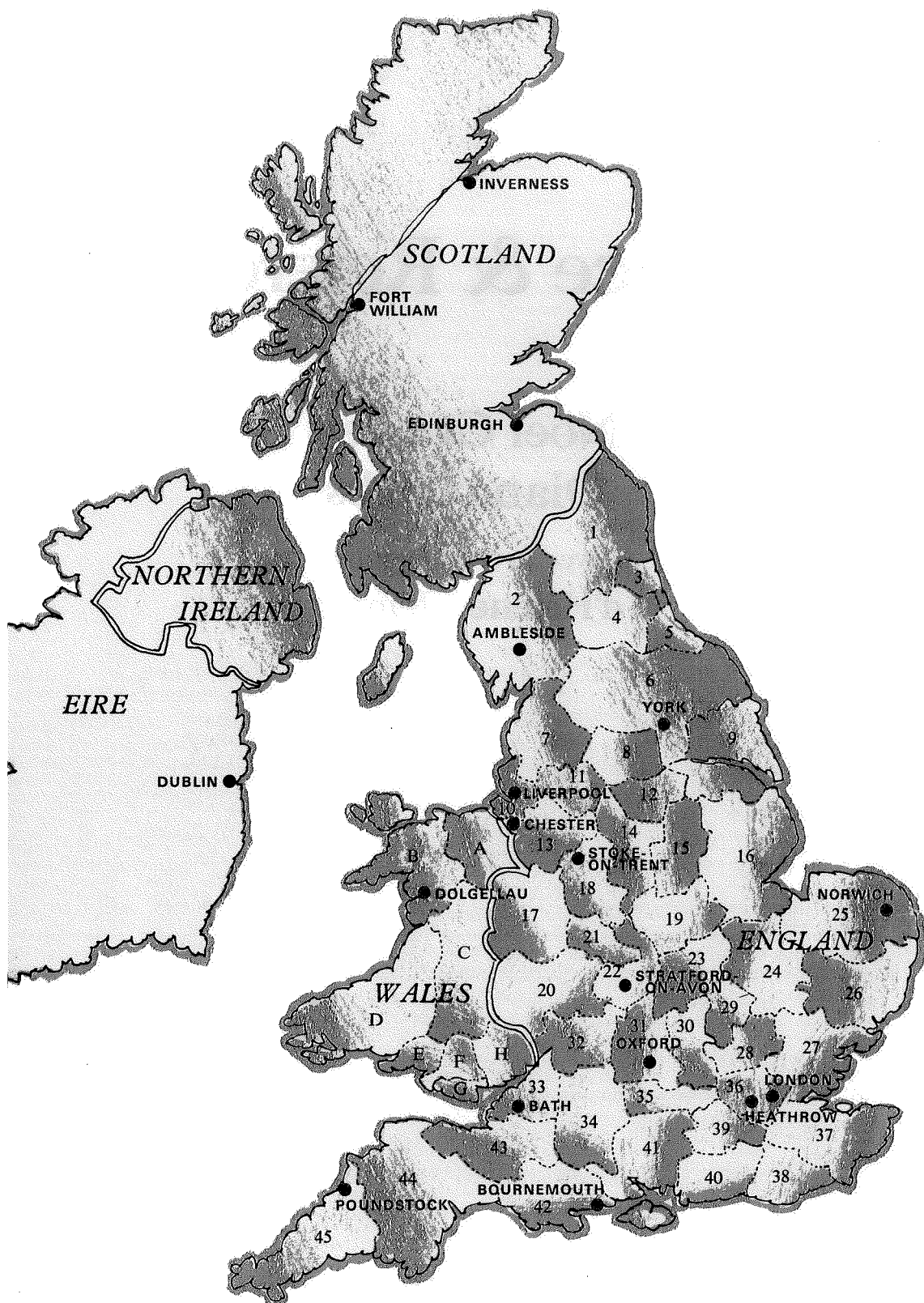
# **Practice & Reference**

**Noel Goodey  
Diana Gibbs**

avec la collaboration  
**d'Hélène Clément**

**Librairie Classique Eugène Belin**

**système TRILIBER breveté**



# The Gunns' Journey

## THE COUNTIES OF ENGLAND AND WALES

### ENGLAND

- |                        |                            |                     |
|------------------------|----------------------------|---------------------|
| 1. Northumberland      | 16. Lincolnshire           | 31. Oxfordshire     |
| 2. Cumbria             | 17. Salop (Shropshire)     | 32. Gloucestershire |
| 3. Tyne and Wear       | 18. Staffordshire          | 33. Avon            |
| 4. Durham              | 19. Leicestershire         | 34. Wiltshire       |
| 5. Cleveland           | 20. Hereford and Worcester | 35. Berkshire       |
| 6. North Yorkshire     | 21. West Midlands          | 36. Greater London  |
| 7. Lancashire          | 22. Warwickshire           | 37. Kent            |
| 8. West Yorkshire      | 23. Northamptonshire       | 38. East Sussex     |
| 9. Humberside          | 24. Cambridgeshire         | 39. Surrey          |
| 10. Merseyside         | 25. Norfolk                | 40. West Sussex     |
| 11. Greater Manchester | 26. Suffolk                | 41. Hampshire       |
| 12. South Yorkshire    | 27. Essex                  | 42. Dorset          |
| 13. Cheshire           | 28. Hertfordshire          | 43. Somerset        |
| 14. Derbyshire         | 29. Bedfordshire           | 44. Devon           |
| 15. Nottinghamshire    | 30. Buckinghamshire        | 45. Cornwall        |

### WALES

- |            |                   |                    |
|------------|-------------------|--------------------|
| A. Clwyd   | D. Dyfed          | G. South Glamorgan |
| B. Gwynedd | E. West Glamorgan | H. Gwent           |
| C. Powys   | F. Mid Glamorgan  |                    |

### SCOTLAND

The Scottish mainland is divided into nine « regions ».

### NORTHERN IRELAND

Northern Ireland is divided into twenty-six « districts ».

# Contents

Dans chaque chapitre vous trouverez

en page de gauche : Vocabulaire, Notes de grammaire, Traduisez en anglais

à la page de droite qui précède : Questions on the dialogue, Exercises, Translate into French

|  | Pages   | T |
|--|---------|---|
| The Gunns' Journey (map)                                 | 2       |   |
| The counties of England and Wales                        | 3       |   |
| Contents   | 4       |   |
| Chapter 1  | 5-6     |   |
| Chapter 2  | 7-8     |   |
| Chapter 3  | 9-10    |   |
| Chapter 4  | 11-12   |   |
| Revision exercises 1                                     | 13      |   |
| Supplement 1 — Vocabulaire (Gunns' Journey & Supplement) | 14      |   |
| Chapter 5  | 15-16   |   |
| Chapter 6  | 17-18   |   |
| Chapter 7  | 19-20   |   |
| Chapter 8  | 21-22   |   |
| Revision exercises 2                                     | 23-24   |   |
| Supplement 2 — Vocabulaire (Gunns' Journey & Supplement) | 24      |   |
| Chapter 9  | 25-26   |   |
| Chapter 10   | 27-28   |   |
| Chapter 11   | 29-30   |   |
| Chapter 12   | 31-32   |   |
| Revision exercises 3                                     | 33-34   |   |
| Supplement 3 — Vocabulaire (Gunns' Journey & Supplement) | 34      |   |
| Chapter 13   | 35-36   |   |
| Chapter 14   | 37-38   |   |
| Chapter 15   | 39-40   |   |
| Chapter 16   | 41-42   |   |
| Revision exercises 4                                     | 43-44   |   |
| Supplement 4 — Vocabulaire (Gunns' Journey & Supplement) | 44      |   |
| Chapter 17   | 45-46   |   |
| Chapter 18 — Vocabulaire (Gunns' Journey)                | 47-48   |   |
| Final revision exercises                                 | 50-52   |   |
| Spelling notes   | 54      |   |
| Contractions   | 56      |   |
| Verb forms   | 58 & 60 |   |
| Irregular verbs  | 62 & 64 |   |



## Questions on the dialogue

- Where and how are Sam, Sarah and Bomber travelling?
- Is Stratford very near Stoke?
- If they leave Stoke at nine o'clock, when will they arrive in Stratford? Why?
- When they got into the lorry, where did Sam, Sarah and Bomber sit?
- Why does the lorry-driver think Bomber's mad?
- Does the lorry-driver think England's a good place for a holiday?
- When was the last time Bomber saw some English people?
- The lorry-driver doesn't think English people are friendly. What reason does he give?
- What will happen to Bomber? Why?
- Do you think it often rains in England? Why?

## Exercises

### 1. Example:

Wendy Wedge is at the bank. Albert wants to know where she is.

- Wendy's gone to the bank.

Now say what these people have done :

- Steve's outside his flat. He can't find his keys. They're on his desk at work.
- Wendy's running towards the bus-stop. But her bus is disappearing down the road. Wendy's furious.
- Steve went to Russia in 1974 and 1976. He can speak a bit of Russian. Why?
- Albert's coming out of a clothes shop. He's wearing a new jacket.
- Wendy's upset. Her favourite vase is in pieces on the floor.

### 2. Example:

The last time I went to Plymouth was two years ago.

I haven't been to Plymouth for two years.  
I haven't been to Plymouth since 19...

- The last time he saw his parents was a year ago.
- The last time she went abroad was five years ago.

- The last time I had something to eat was three hours ago.

- The last time I read a good book was several months ago.

- The last time they wrote to me was four weeks ago.

### 3. Complete these sentences with « for », « since », or « ago ».

- He was a sailor ... eighteen years.
- They've been lost in the fog ... several hours.
- The lorry-driver went home half an hour ...
- I've been a stuntman ... I left school.
- He hasn't shaved ... last January, has he?

### 4. Complete these sentences with « been » or « gone ».

- She's ... to Italy. She'll be back next week.
- What's it like? I've never ... there.
- Have you ever ... to Germany, Mr Bean?
- I'm afraid he isn't here. He's ... to the pub.
- They're on holiday. They've ... to the United States.

## Translate into French

- I haven't seen the boss since this morning.
- He's just bought a new yacht.
- She's been a nurse for five years.
- Some people hate going abroad, don't they?
- They hitch-hiked to Spain two years ago.

## Vocabulaire

**adventurer** aventurier  
**boss** patron  
**deck** pont (bateau)  
**(an) Englishman** (un) Anglais  
**fog** brouillard  
**gull** mouette  
**lorry** camion  
**nurse** infirmière  
**sailor** marin  
**stuntman** cascadeur  
**yacht** voilier

**most of** la plupart de  
 la plus grande partie de

**cheerful** gai  
**miserable** malheureux / grognon

**optimistic** optimiste  
**pessimistic** pessimiste  
**shocked** choqué / bouleversé  
**soaked** trempé

**abroad** à l'étranger  
**lovingly** affectueusement

**to add** ajouter  
**to hitch-hike** faire de l'auto-stop  
**to steer** diriger / barrer (bateau)  
**to translate** traduire

**It's foggy.** Il y a du brouillard.  
**He worked as a photographer.**  
 Il a travaillé comme photographe.

## Notes de grammaire

1. **He has taught English.** Il a enseigné l'anglais.  
**He taught English last summer.** Il a enseigné l'anglais l'été dernier.

**Le « present perfect » exprime une action qui fait partie des expériences passées et dont le moment n'est pas précisé. On emploie le prétérit (simple past) pour exprimer une action dont le moment est précisé.**

2. **Steve has been to Rome. (But he isn't in Rome now.)**  
**Steve has gone to Rome. (He's in Rome now.)**

**La première phrase signifie que Steve a visité Rome à un moment donné mais qu'il en est maintenant revenu. « Steve has gone to Rome » veut dire qu'il est encore à Rome.**

3. **I haven't seen him for a week.** Je ne l'ai pas vu depuis une semaine.  
**I haven't seen him since Tuesday.** Je ne l'ai pas vu depuis mardi.

**On emploie « for » quand il s'agit d'une durée :**  
 (for three days — for a long time — for ages, etc.).

**On emploie « since » quand il s'agit d'un moment précis :**  
 (since 1974 — since my birthday — since I saw him, etc.).

**I saw him a week ago.** Je l'ai vu il y a une semaine.

**Avec « ago » il s'agit d'une action passée dont le moment est précisé. On emploie donc le « simple past » (voir note 1).**

**N.B. Ne confondez pas :**

**I've worked there for a year.** Je travaille là depuis un an.  
**I worked there for a year.** J'ai travaillé là pendant un an.

4. **Some people travel because it's their job.**  
 Certaines personnes voyagent parce que c'est leur travail.

**Notez cet emploi de « some » au sens de « certains ».**  
**C'est la forme forte [sʌm].**

## Traduisez en anglais

1. Il travaille comme cascadeur depuis quatre ans.
2. Quelle distance y a-t-il de Stratford à Londres ?
3. Elle a acheté le voilier il y a trois jours.
4. Depuis combien de temps sont-ils sur le pont ?
5. Il y a du brouillard. Même les mouettes sont malheureuses.

## Questions on the dialogue

1. What's Sam going to have?
2. Is he sure it'll be nice?
3. Is Bomber going to eat much? Why?
4. Has Sarah decided what she wants yet?
5. Why is the queue moving quickly?
6. What are Sam and Bomber going to have for pudding?
7. What are the people behind Sarah doing?
8. Has Sarah taken everything she wants?
9. Why is Bomber's meal more expensive than Sam's?
10. Why has Sarah only got an apple — is she on a diet?

## Exercises

1. Make sentences with « so much » or « so many ».

Example:

eat / potatoes

You shouldn't eat so many potatoes, you know.

1. smoke / cigarettes
2. waste / time
3. overtake / cars
4. use / chemicals
5. eat / fried food

2. Complete these sentences with the correct form of « look », « sound », « feel », « taste » or « smell ».

1. His face is red. He ... very embarrassed.
2. She swallowed some poison by mistake, and now she ... terrible!
3. He's just told me what he ate. It ... revolting.
4. Frozen fish doesn't ... as good as fresh fish.
5. I don't like this perfume. It ... awful.

3. Complete these sentences with the correct form of « look like », « sound like », etc.

1. Describe him to me. What does he ... ?
2. What is it? It ... a very strong camembert.
3. Someone's singing. It ... Albert.
4. Sam and Sarah both ... their father.
5. I can't eat this. It ... soap!
6. « What's in the parcel? » « It's heavy. It ... books. »
7. He thinks he's got a great voice. He thinks he ... a pop singer.
8. She thinks she's really beautiful. She thinks she ... a film star.
9. What an awful smell! It ... bad fish.
10. You must try these instant peas. They ... just ... fresh ones.

## Translate into French

1. Do you look like your father or your mother?
2. You shouldn't make so much noise, should you?
3. I don't think I'll read it. It doesn't sound very interesting.
4. It smells like boiled fish, doesn't it?
5. Make up your mind, and then we can order.

## Vocabulaire

|                     |                              |                           |                       |
|---------------------|------------------------------|---------------------------|-----------------------|
| <b>advantage</b>    | avantage                     | <b>convenient</b>         | commode / pratique    |
| <b>cash desk</b>    | caisse                       | <b>fried</b>              | frit                  |
| <b>chips</b>        | frites                       | <b>revolting</b>          | dégoûtant / répugnant |
| <b>chemical</b>     | produit chimique             | <b>roast</b>              | rôti                  |
| <b>disadvantage</b> | désavantage                  | <b>tasteless</b>          | sans goût             |
| <b>disease</b>      | maladie                      |                           |                       |
| <b>jam</b>          | confiture                    | <b>to be on a diet</b>    | être au régime        |
| <b>kidney</b>       | rognon                       | <b>to imprison</b>        | emprisonner           |
| <b>miner</b>        | mineur                       | <b>to poison</b>          | empoisonner           |
| <b>porridge</b>     | porridge (bouillie d'avoine) | <b>to smell</b>           | sentir                |
| <b>quizmaster</b>   | meneur de jeu                | <b>to spread</b>          | répandre              |
| <b>student</b>      | étudiant                     | <b>to suffer</b>          | souffrir              |
| <b>taste</b>        | goût                         | <b>to swallow</b>         | avaler                |
| <b>tray</b>         | plateau                      | <b>to taste</b>           | goûter                |
| <b>waitress</b>     | serveuse                     |                           |                       |
| <b>boiled</b>       | bouilli                      | <b>as well</b>            | aussi                 |
|                     |                              | <b>Make up your mind!</b> | Décide-toi!           |
|                     |                              | <b>Move along!</b>        | Avancez!              |

## Notes de grammaire

1. **Don't eat so much meat.** Ne mangez pas tant de viande.

**Don't eat so much.** { N'en mangez pas tant.  
Ne mangez pas tant.

**Don't eat so many potatoes.** Ne mangez pas tant de pommes de terre.  
**Don't eat so many.** N'en mangez pas tant.

« **So much** » peut être employé comme adjectif, pronom ou adverbe, et « **so many** » comme adjectif ou pronom.

On emploie « **so much** » avec des noms « indénombrables » (qu'on ne peut pas compter), et « **so many** » avec des noms pluriels.

2. **It sounds awful.** D'après la description, ce doit être affreux.

**It tastes delicious.** Cela a un goût délicieux.

En général les verbes « **to sound, to taste, to smell, to look** » s'emploient à la forme simple quand ils sont suivis d'un adjectif.

Mais notez la différence entre ces deux phrases :

**Your dog smells bad.** Votre chien sent mauvais.

**Your dog's smelling my shoes.** Votre chien flaire mes chaussures.

3. Ces verbes peuvent être suivis d'un adjectif ou d'une phrase descriptive avec « **like** » :

**He looks like his father.** Il ressemble à son père.

**It feels like a tin-opener.** Au toucher, cela a l'air d'un ouvre-boîte.

**It sounds like Sam.** On dirait la voix de Sam.

**It tastes like soap.** Cela a un goût de savon.

**It smells like pork.** Cela sent le porc.

## Traduisez en anglais

- Ma mère ressemble à cette serveuse qui est près de la caisse.
- Tes chaussettes sentent le poisson pourri.
- Je ne peux pas manger tant de porridge. Je suis au régime.
- Ces rognons ont un goût affreux.
- Il avait tellement faim qu'il a avalé toute la confiture et la cuillère aussi.

## Questions on the dialogue

1. Why is Sarah interested in the man on the river?
2. Where's Adrian Bailey?
3. Does Bomber think that Sarah's right?
4. If it is Adrian Bailey, what will Sam have to give Sarah? Why?
5. What's Sarah hoping to do?
6. Why does Sam want Bomber to slow down?
7. Why does Sarah want Bomber to hurry?
8. Why are the people on the bank cheering?
9. How does Sam feel?
10. How does Sarah feel? Why?

## Exercises

**1.** Complete these sentences with « who », « that » or « which ».

1. A stuntman is someone ... does dangerous things in films.
2. Where's the rowing-boat ... was hired this morning?
3. She works for a company ... makes chemicals.
4. The quizmaster is the man ... asks the questions.
5. That's the lorry ... caused the accident, isn't it?

**2. Example:**

He's going to do it tomorrow. (when)  
She told me when he was going to do it.

1. He's going to see the boss. (who)
2. He's going to work in Oxford. (where)
3. He's going to buy a new suit. (what)
4. He's going to talk very slowly. (how)
5. He's going to leave because he's fed up. (why)

**3. Example:**

That's the man. I like his car.  
That's the man whose car I like.

1. That's the man. I've bought his house.
2. That's the woman. Her son's famous.
3. That's the girl. I copied her homework.
4. That's the student. His friend was arrested.
5. That's the boy. I borrowed his football boots.

**4. Example:**

It isn't true, is it? (say)  
No. What he says isn't true.

1. It isn't honest, is it? (say)
2. It isn't right, is it? (do)
3. It isn't important, is it? (think)
4. It isn't interesting, is it? (write)
5. It isn't enough, is it? (give)

## Translate into French

1. Listen, Harry: we need someone whose voice is different.
2. I'll always remember the day when I met you.
3. You'll have to hide in the boot of the car.
4. Do you really like the clothes he wears?
5. I bet what he said isn't true, you know.

## Vocabulaire

|  |  |
|--|--|
| <b>audience</b> assistance / public            | <b>to bet</b> parier   |
| <b>boot (of a car)</b> coffre (d'une voiture)  | <b>to cheer</b> applaudir  |
| <b>freedom</b> liberté                         | <b>to copy</b> copier  |
| <b>lute</b> luth                               | <b>to criticise</b> critiquer  |
| <b>publicity</b> publicité                     | <b>to fall in love with</b> tomber amoureux de                       |
| <b>rowing-boat</b> canot                       | <b>to get away</b> s'échapper  |
| <b>rubbish!</b> ( <i>colloquial</i> ) bêtises! | <b>to make a record</b> enregistrer un disque                        |
| <b>stage</b> scène                             | <b>to row</b> ramer  |
| <b>tragedy</b> tragédie                        |  |
| <b>willow (tree)</b> saule                     |  |
| <b>crazy</b> ( <i>slang</i> ) cinglé           | <b>He lives on his books.</b> Il vit de ses livres.                  |
| <b>private</b> privé                           | <b>Splash!</b> Plouf!  |
| <b>true</b> vrai                               | <b>That's all very well, but...</b> Tout cela est bien joli, mais... |

## Notes de grammaire

1. The girls who/that like David. Les filles qui aiment David.  
The company that/which sells his records. La société qui vend ses disques.  
**Le pronom relatif sujet « who » ne s'emploie que pour les personnes.**  
**Le pronom relatif sujet ou complément « that » s'emploie pour les animaux, les choses et les personnes.**  
**Le pronom relatif sujet ou complément « which » ne s'emploie que pour les animaux et les choses.**  
**N.B. On emploie « that » plus fréquemment que « which ».**
2. The cigarettes (that) he likes. Les cigarettes qu'il aime.  
The girls (that) he likes. Les filles qu'il aime.  
**L'omission du pronom relatif complément est très fréquente.**
3. Someone whose face is new. Quelqu'un dont le visage est nouveau.  
Someone whose face I know. Quelqu'un dont je connais le visage.  
**Attention à l'ordre des mots en anglais.**
4. He tells him what to wear. Il lui dit ce qu'il faut porter.  
What is important is publicity. Ce qui est important, c'est la publicité.  
**En anglais le pronom relatif « what » est sujet et complément.**

## Traduisez en anglais

1. Je suis tombé amoureux d'une fille dont le père est cinglé.
2. Tout cela est bien joli, mais la vie privée d'un acteur célèbre n'est pas ce que vous pensez.
3. Je voudrais connaître la raison pour laquelle il a essayé de s'échapper.
4. La pièce que j'ai vue hier n'a pas plu au public.
5. Quelle tragédie! Il ne sait pas ramer!

## Questions on the dialogue

1. Why have Sam, Sarah and Bomber gone to the Ellis's house?
2. How does Mrs Ellis feel when she sees them?
3. Why does Sam apologise to Mrs Ellis?
4. Why are they soaked?
5. Is Mr Ellis pleased to see them?
6. Where does he think they should have gone?
7. Why is he so rude?
8. Do you think Mr Ellis will be more polite in the morning?
9. Where's Sarah going to sleep?
10. Who's going to sleep in the living-room?
11. How does Bomber feel? How do we know this?

## Exercises

### 1. Example:

Steer the boat for me.

Would you mind steering the boat for me, please?

1. Add my name to the list.
2. Ask the nurse to come.
3. Tell the boss I'll be late.
4. Taste this steak and kidney pie.
5. Pass me the marmalade.

### 2. Example:

I / she / be a politician

I want her to be a politician.

1. He / I / mend his roof
2. She / they / apologise
3. I / you / shut up
4. They / I / play a record
5. She / we / meet her boyfriend

### 3. Example:

Albert, I want you to go on a diet.

Albert, will you go on a diet?

1. Bomber, I want you to cheer loudly.
2. David, I want you to open the boot of the car.
3. Sam, I want you to hire a rowing boat.
4. Penny, I want you to copy this letter.
5. Sarah, I want you to translate this for me.

### 4. What would you say in these situations?

1. You want to borrow your friend's bicycle.
2. You're apologising to your boss because you're disturbing him.
3. You're meeting Mary Hobson for the first time.
4. You want a friend to post a letter for you.
5. You want to go home because you don't feel well.

## Translate into French

1. Would you mind closing the door, please?
2. I'm terribly sorry to bother you, Mr Bean.
3. Will you help me to mend the roof?
4. Politicians never apologise, do they?
5. Could you give me another record? This one's scratched.

## Vocabulaire

boyfriend ami  
height hauteur  
(the) Navy (la) Marine  
pleasure plaisir  
politeness politesse  
politician homme politique  
request demande  
roof toit  
rudeness impolitesse  
tone ton

exhausted épuisé  
latest (record) dernier (disque)  
nosey fouineur  
(qui se mêle des affaires d'autrui)  
scratched rayé  
selfish égoïste

to annoy tracasser  
to apologise s'excuser  
to disturb déranger  
to give back rendre  
to get to sleep s'endormir  
to play a record passer un disque

**How do you do.** Bonjour  
(la première fois qu'on rencontre qqn.)

**Pleased to meet you.**

Enchanté de faire votre connaissance.

**I'm sorry to bother you.**

Je suis désolé de vous déranger.

**Shut up!** Tais-toi!

**Can you do me a favour?**

Pouvez-vous me rendre un service?

## Notes de grammaire

1. Will you help me? Veux-tu m'aider?  
Will you be there tomorrow? Serez-vous là demain?  
Why won't you help me? Pourquoi ne veux-tu pas m'aider?  
It won't be fine tomorrow. Il ne fera pas beau demain.

« Will » exprime le futur. On l'emploie aussi dans le sens du français « vouloir » surtout dans les phrases interrogatives.

On emploie « will » dans les questions polies, et « won't » pour exprimer un refus.

2. May I use your ladder? Est-ce que je peux me servir de votre échelle?  
Pour demander une permission, on emploie « may » ou « can ».  
« May » est plus poli.

3. It's the first time I've done it. C'est la première fois que je le fais.  
« It's the first time » est toujours suivi d'un verbe au « present perfect ».

4. Neither of them is very polite. Aucun des deux n'est très poli.  
I don't know either of them. } Je ne connais ni l'un ni l'autre.  
I know neither of them.

« Neither of them » peut être employé comme sujet ou complément. Mais en général, quand il s'agit d'un complément, on emploie de préférence « either of them » avec un verbe à la forme négative.

## Traduisez en anglais

1. Voulez-vous lui rendre son échelle?
2. Je suis désolé de vous déranger mais est-ce que ça vous ennuerait de m'aider à réparer le toit?
3. Ah! Vous êtes l'ami de ma fille. Je suis enchantée de faire votre connaissance.
4. Puis-je prendre ces disques? Les miens sont tous rayés.
5. Mon mari est dans la Marine. Pourriez-vous lui dire qu'il me manque beaucoup?



## Revision exercises

### 1. Example:

I / meet her several times  
I've met her several times.

1. She / sell her house
2. They / win a competition
3. I / know him for a long time
4. He / throw all the letters away
5. She / swim across the Channel
6. We / tell everyone what we think
7. I / lend him two hundred pounds
8. He / teach Maths for ten years
9. She / forget to bring the photos
10. He / steal my briefcase

### 2. Example:

see Mr Peabody / ten years  
I haven't seen Mr Peabody for ten years.

1. smoke / last February
2. have a good meal / I arrived in England
3. hear that record / ages
4. speak to my boss / yesterday
5. have a bath / two weeks
6. see my cousin / I moved to Stoke
7. play football / I broke my leg
8. read any English books / I left school
9. go abroad / 1973
10. buy any new clothes / a year

### 3. Complete these sentences with « who », « that », « whose », etc.

1. The woman ... purse was stolen rushed to the police station.
2. We don't know the reason ... she became a politician.
3. Do you remember the day ... Harry Bean interviewed you?
4. Here's a photo of the place ... we spent our holiday.
5. Have you seen the letters ... arrived this morning?
6. I don't believe ... they said about Mr Peabody.
7. Those are the students ... hitch-hiked to Australia.
8. I don't understand. Will you tell me ... to do it?
9. Most of ... she said was a lot of rubbish, wasn't it?
10. Albert Wedge is the one ... works for London Transport, isn't he?

### 4. Write these sentences again, using the expressions you've learnt in the first four chapters.

1. Please hurry up and decide.
2. Can I have some chips too, please?
3. I'm awfully sorry to disturb you, Mr Bean.
4. They managed to escape in the middle of the night.
5. I know that's true, but you shouldn't be so rude.

### 5. Find a word to complete these sentences.

1. ... I borrow your watch, please?
2. It was raining, and we all got ...
3. Would you ... emptying the rubbish-bin, please?
4. I'm a ... In my latest film I jump off a burning skyscraper.
5. He's in the Navy. He's a ...
6. Hasn't she just got a job ... a nurse?
7. I can't eat this. It tastes ...
8. The waitress put the dirty plates on her ...
9. I ... you ten pounds it's David Jones.
10. He's in all the magazines. He gets a lot of ...

## *Vocabulaire*

---

**beauty** beauté  
**camel** chameau  
**degree** licence  
**goat** chèvre  
**master** maître  
**path** sentier  
**pottery** poterie  
**well** puits

**awake** éveillé  
**definite** définitif  
**uncomfortable** inconfortable

**unknown** inconnu

**to bend** plier / courber  
**to crash** s'écraser  
**to contain** contenir  
**to own** posséder  
**to spell** épeler  
**to stretch (your legs)**  
se dégourdir (les jambes)

**above all** surtout  
**rather rude** assez (plutôt) impoli

## Questions on the dialogue

1. Are all the people at the hostel English?
2. What does Bomber want to do?
3. Sam doesn't think Bomber will talk to Angélique. Why not?
4. Bomber says he can't go and talk to her. What reason does he give?
5. How do you think Bomber really feels?
6. Why does Angélique say: «I beg your pardon?»
7. When Bomber says he's from Sydney, what does Angélique think?
8. Why does she tell him it's four o'clock?
9. Why doesn't Bomber speak to her in French?
10. Does he think it's worth continuing their conversation?

## Exercises

### 1. Example:

We're going to stay at a youth hostel.  
Are you?

1. He wouldn't dare say that.
2. I've turned the television off.
3. I'll tell her the bread's stale.
4. She couldn't get away from them.
5. He was wearing his new swimming-trunks.

### 2. Examples:

I can't play this game, and neither can Sam.  
I want to learn Welsh, and so does Sam.

1. I've never heard that joke, and . . . .
2. I'm going to be a sailor, and . . . .
3. I hitch-hiked to South America, and . . . .
4. I won't have any porridge, and . . . .
5. I'd like some jam tart, and . . . .

### 3. Answer these questions with « don't want to », « don't have to » or « don't know how to ».

#### Example:

Why don't you speak to her in Spanish? (know)  
Because I don't know how to.

1. Why don't you come to the meeting? (want)
2. Why don't they wear a uniform? (have)
3. Why doesn't she marry Harry? (want)
4. Why don't you pay any taxes? (have)
5. Why doesn't Bob steer the boat? (know)

### 4. Example:

she / gorgeous  
Isn't she gorgeous!  
Yes, she is.

1. they / incredible
2. he / clever
3. it / revolting
4. she / rude
5. he / selfish

## Translate into French

1. We couldn't go because of the storm.
2. May I borrow your swimming-trunks, please?
3. I don't speak Gaelic fluently, but my father does.
4. I daren't criticise him.
5. Most of the business letters we get are in English.

## Vocabulaire

business letter lettre d'affaires  
 foreigner étranger  
 Gaelic gaélique  
 game jeu  
 gang bande  
 joke plaisanterie / blague  
 quotation citation  
 swimming-trunks maillot de bain  
 (homme)  
 youth hostel Auberge de Jeunesse  
 blank (ticket) (billet) en blanc  
 independent indépendant  
 official officiel  
 own propre (à soi)

perfect parfait  
 stale (bread) (pain) rassis  
 Welsh gallois  
 fluently couramment  
 because of à cause de  
 to challenge défier  
 to dare oser  
 to leap bondir / sauter  
 to turn off éteindre  
 I beg your pardon? Pardon?  
 Comment?  
 Isn't she gorgeous! Qu'elle est belle!

## Notes de grammaire

### 1. They don't understand. — Don't they?

Ils ne comprennent pas. — Vraiment?

I'm trying to work. — Are you?

J'essaie de travailler. — Vraiment?

**On emploie les « tag-questions » pour exprimer la surprise ou l'intérêt. En réponse à un énoncé négatif on emploie l'auxiliaire à la forme interrogative, et en réponse à un énoncé affirmatif on emploie l'auxiliaire à la forme interrogative.**

### 2. Ask the waitress. — No, I don't want to.

Demande à la serveuse. — Non, je ne veux pas.

Close the window. — Do I have to?

Ferme la fenêtre. — Est-ce nécessaire?

Speak in French. — No, I don't know how to.

Parle en français. — Non, je ne sais pas.

**Notez qu'il n'est pas nécessaire de répéter le verbe de la première phrase dans les réponses. Mais il ne faut jamais oublier le « to » de « want to, have to, know how to, etc. ».**

### 3. I daren't open it. Je n'ose pas l'ouvrir.

Dare you speak to her? Oses-tu lui parler?

I didn't dare ask. Je n'ai pas osé demander.

**Le verbe « to dare » au sens du verbe français « oser » a des formes multiples et compliquées. Pour le moment nous vous conseillons d'apprendre les trois formes suivantes :**

— « daren't » forme négative du présent;

— « dare you? » forme interrogative du présent;

— et « didn't dare » forme négative du passé.

**Dans ces trois cas « dare » est suivi de l'infinitif sans « to ».**

## Traduisez en anglais

1. Je n'ose jamais parler à des étrangers. — Vraiment? Pourquoi pas?
2. Raconte-nous une blague en gallois! — Mais, je n'en suis pas capable!
3. Nous lui avons demandé de venir avec nous à l'Auberge de Jeunesse, mais il n'a pas voulu.
4. Viens si tu veux, mais tu n'es pas obligé.
5. Pendant le combat sur la plage, un visiteur écossais a perdu son maillot de bain.

## Questions on the dialogue

1. Why does Sam want to see the Roman bath?
2. The bath reminds Bomber of something. What?
3. Why does Sam tell Bomber to shut up?
4. The people who went to the bath did three things there. What were they?
5. Bomber and Sarah think it must have been unpleasant in the bath. Why?
6. Imagine you're a Roman. Describe what happens when you go to the bath.
7. Does Bomber think that we shouldn't wash at all?
8. Why did some British people think the Romans were strange?
9. What does Sarah think Bomber ought to do? Why?
10. Why is Bomber bored? He's embarrassed too. Why?
11. What does history sometimes remind us of?
12. Why does Sam need a bronze knife?

## Exercises

### 1. Example:

he / fall into the fish-pond

It's very clear. He must have fallen into the fish-pond.

1. they / forget to tell her
2. he / be a member of the gang
3. their tents / blow down
4. she / faint in the street
5. you / run out of petrol

### 2. Example:

Perhaps she's gone.

But she can't have gone.

1. Perhaps they've found some wreckage.
2. Perhaps he's talked to the witnesses.
3. Perhaps she's apologised to them.
4. Perhaps they've copied it.
5. Perhaps he's made up his mind.

### 3. Example:

what / he / buy / a new boat

What has he bought?

I'm not sure. He might have bought a new boat.

1. where / she / go / to the antique shop
2. what / he / eat / some weed-killer
3. where / they / go / to the pub
4. what / they / find / some evidence
5. what / she / swallow / some of my tablets

### 4. Example:

A: You didn't tell me!

B: But you didn't ask me. I would've told you if you'd asked me.

1. A: You didn't help me!  
B: But you didn't ask me.
2. A: You didn't remind me!  
B: But I didn't know.
3. A: You didn't pay!  
B: But I didn't have any money.
4. A: You didn't finish it!  
B: But I didn't have time.
5. A: You made a mistake!  
B: But I didn't understand.

## Translate into French

1. They must have run out of petrol.
2. That smell reminds me of my aunt's antique shop.
3. The searchers can't have looked everywhere, can they?
4. You never know. They might have found some new evidence.
5. But there must have been dozens of witnesses!

## Vocabulaire

antique shop magasin d'antiquités  
 baby bébé  
 childhood enfance  
 dirt saleté  
 doll poupée  
 explanation explication  
 fish-pond bassin à poissons  
 scorn mépris  
 screech (of brakes) crissement  
 (de freins)  
 search recherches  
 searcher sauveteur  
 smell odeur  
 steam vapeur  
 tear larme  
 witness témoin  
 wreckage débris

blinding aveuglant  
 familiar familier  
 far better bien meilleur  
 unnecessary pas nécessaire  
 dozens of des douzaines de  
 to bury enterrer  
 to chat causer / bavarder  
 to clear s'éclaircir  
 to faint s'évanouir  
 to lick lécher  
 to remind rappeler  
 to run out of avoir épuisé  
 (We've run out of coffee.)  
 (Il n'y a plus de café.)  
 to scrape racler

## Notes de grammaire

1. He might have phoned. Il se peut qu'il ait téléphoné.  
 He can't have phoned. Il est impossible qu'il ait téléphoné.  
 He must have sent a letter. Il a dû envoyer une lettre.  
**« Might have, can't have, must have » expriment une réaction présente à des événements qui ont eu lieu dans le passé.**  
**« Might have » n'exprime pas un fait certain, mais une explication possible. Quand on peut déduire d'après certains indices qu'une action n'a pas pu avoir lieu, on emploie « can't have ».**  
**Si on peut déduire avec certitude qu'une action a eu lieu, on emploie « must have ».**
2. She had to go by car, because there weren't any trains.  
 Elle a dû partir en voiture, parce qu'il n'y avait pas de trains.  
 She must have gone by car, because her car isn't here.  
 Elle a dû partir en voiture, parce que sa voiture n'est pas ici.  
**Notez la différence en anglais entre « must have done » (qui exprime une déduction) et « had to do » (qui exprime une obligation).**
3. If I saw her, I would be able to help her.  
 If I saw her, I could help her.  
 Si je la voyais, je pourrais l'aider.  
**« Could », ici = « would be able to ».**  
 If I had seen her, I would have been able to help her.  
 If I had seen her, I could have helped her.  
 Si je l'avais vue, j'aurais pu l'aider.  
**« Could have », ici = « would have been able to ».**

## Traduisez en anglais

1. L'avion a dû s'écraser en mer. Regardez les débris!
2. Cette femme ne bouge plus. — Il se peut qu'elle se soit évanouie.
3. Il n'est pas possible qu'il ait épuisé son carburant.
4. Cette poupée me rappelle mon enfance.
5. On n'a pas trouvé l'argent. Ils ont dû l'enterrer.

## Questions on the dialogue

1. Why did Arthur Penfound kill his daughter?
2. How do we know that Ditcher had been fishing the night he saw the ghost?
3. Why did Ditcher go into the courtyard?
4. How was Kate Penfound dressed?
5. What was Kate doing when Ditcher saw her?
6. Why did Ditcher go and hide?
7. Does Bomber believe that Ditcher really saw a ghost?
8. Was Kate standing very near Ditcher?
9. How did Ditcher know that it wasn't an ordinary woman?
10. How do we know that Ditcher must have been frightened?
11. Why did Kate run towards the gate?
12. How do you think Bomber feels at the end of the dialogue?

## Exercises

### 1. Examples:

She fainted in the street. (see)

I saw her faint in the street.

He was chatting to the boss. (see)

I saw him chatting to the boss.

1. They ran away into the wood. (watch)
2. He buried the dog in the garden. (see)
3. She was screaming in terror. (hear)
4. The gulls flew towards the boat. (watch)
5. He was singing in the bath. (hear)
6. They were driving along the High Street. (see)
7. The roast beef was burning. (smell)
8. The lorry crashed into a lamp post. (see)
9. The snake bit me. (feel)
10. She was hiding in the boot of the car. (see)

### 2. Complete the following sentences.

Example:

They rowed across . . . .

They rowed across the English Channel.

1. He swam across . . . .
2. Mr Peabody ran up . . . .
3. Sarah rushed down . . . .
4. They were walking across . . . .
5. He walked down . . . .

### 3. Example:

He's had . . . drink

He's had too much to drink.

1. We've had . . . eat.
2. Don't give Harry . . . drink!
3. I've got . . . do.
4. Don't give them . . . eat.
5. There's . . . remember.

## Translate into French

1. Did you see him wink at the boss?
2. I watched him pick up the knife and run away.
3. Will you find out when the civil war finished?
4. He was of medium height, with dark brown hair.
5. You saw her walking across the courtyard, didn't you?

## Vocabulaire

bloke (*slang*) type / gars

bush buisson

capital city capitale

cloak cape

courtyard cour

corridor couloir

event événement

lawn pelouse

lover amant

supporter partisan

dark grey gris foncé

light grey gris clair

haunted hanté

although bien que / quoique

to be afraid of avoir peur de

to defeat vaincre

to find out se renseigner / découvrir

to glance jeter un coup d'œil

to groan gémir

to interrupt interrompre

to kick donner un coup de pied

to pick up ramasser

to stab poignarder

to wink cligner de l'œil

He'd had too much to drink.

Il avait trop bu.

of medium height de taille moyenne

## Notes de grammaire

1. She fell into the lake. I saw her fall.

Elle est tombée dans le lac. Je l'ai vue tomber.

When I arrived, she was crying. I heard her crying.

Quand je suis arrivé, elle pleurait. Je l'ai entendue pleurer.

**Les verbes « to see, to watch, to hear, to feel » peuvent être suivis de l'infinitif sans « to » ou d'un verbe en -ing. On emploie l'infinitif sans « to » pour souligner que l'action était finie, et la forme en -ing quand il s'agit d'une action qui était en cours.**

2. He had a raincoat on.

He'd got a raincoat on.

He was wearing a raincoat.

Il portait un imperméable.

**L'expression « he's got... on » = « he's wearing ».**

**N.B. Il y a deux formes du passé de « he's got » : « he had » ou « he'd got ».**

3. He walked across the lawn. Il traversa la pelouse.

He ran up the hill. Il monta la pente en courant.

**En anglais, on indique souvent la direction du mouvement par une préposition (across, up, down, etc.) et non par un verbe comme en français.**

## Traduisez en anglais

1. Elle l'a vue ramasser le couteau et poignarder le jardinier.
2. Le journaliste voulait découvrir pourquoi la femme avait tué son amant.
3. J'entendais le fantôme gémir dans la cour.
4. Je l'ai vue jeter un coup d'œil par la fenêtre.
5. Bien qu'il ait faim, il ne faut pas trop lui donner à manger.



## Questions on the dialogue

1. What's George Mumford's job?
2. What's the woman in the field doing?
3. Why is Mr Mumford angry?
4. Why has the woman come to the farm?
5. Is Mr Mumford glad that there's copper in his soil?
6. What does he want the mining company to do?
7. If they opened a mine, what could B.O. Minto do?
8. Why is Mr Mumford against the idea?
9. Some people in the area would be pleased if a new mine opened. Why?
10. Does Sarah agree with the woman or with her uncle?
11. Beauty isn't the only thing to consider. Why not?
12. What has the woman got to do this afternoon?

## Exercises

### 1. Example:

at ten / a meeting

Can I see you at ten, please?

Sorry. I've got to go to a meeting at ten.

1. on Tuesday / the mining company
2. this afternoon / a report
3. tomorrow / the hairdresser's
4. this evening / at home
5. at nine / the local council

### 2. Complete these sentences with « mustn't », « don't have to » or « needn't ».

1. You ... smoke. It's bad for you and makes you cough.
2. Don't worry. I won't forget. You ... remind me.
3. They ... tell anyone. It's a secret.
4. You ... come if you don't want to. It's up to you.

5. You ... apologise. It really isn't necessary.
6. Hey! You ... swim here. It's dangerous.
7. We ... poison our fields and streams. We must try to save the countryside.
8. She can keep it. She ... give it back to me.
9. You ... drive so quickly. We've got plenty of time.
10. You ... drive so quickly. You'll be arrested.

### 3. Example:

Shall I finish this report?

No, you needn't finish it now.

1. Shall I read the publicity?
2. Shall I remind Mrs Mumford?
3. Shall I look for the tablets?
4. Shall I tell the children?
5. Shall I book the ferry?

## Translate into French

1. We've got to help him. He's out of work.
2. Do put your litter in the litter-bins, please.
3. I'm warning you. Your reputation will be ruined.
4. Because of mass production, goods are cheaper.
5. We waste so much paper. There's too much packaging.

## Vocabulaire

|   |                                       |
|---|---------------------------------------|
| <b>breath</b> haleine                                   | <b>subject</b> sujet                  |
| <b>carbon-dioxide</b> gaz carbonique (CO <sub>2</sub> ) | <b>ton</b> 1 016 kilogrammes          |
| <b>container</b> récipient                              | <b>weed</b> mauvaise herbe            |
| <b>copper</b> cuivre                                    | <b>reasonable</b> raisonnable         |
| <b>damage</b> dégâts                                    | <b>realistic</b> réaliste             |
| <b>fumes</b> fumées                                     |                                       |
| <b>goods</b> marchandises                               | <b>to cough</b> tousser               |
| <b>litter</b> détrit                                    | <b>to dig</b> creuser                 |
| <b>local council</b> conseil municipal                  | <b>to pollute</b> polluer             |
| <b>mass production</b> production en série              | <b>to ruin</b> détruire               |
| <b>mining company</b> compagnie minière                 | <b>to threaten</b> menacer            |
| <b>nitrogen</b> azote                                   | <b>to warn</b> avertir / prévenir     |
| <b>packaging</b> emballage                              |                                       |
| <b>salt</b> sel   | <b>as for you</b> quant à vous        |
| <b>soil</b> terre                                       | <b>on the other hand</b> d'autre part |
| <b>stream</b> ruisseau                                  | <b>out of work</b> au chômage         |

## Notes de grammaire

1. **We must save our town.** Il faut que nous sauvions notre ville.

« **Must** » exprime une obligation imposée par la personne qui parle. C'est comme si la personne donnait un ordre.

**The lorries have to come through the town.**

Les camions doivent passer par la ville.

« **Have to** » exprime une obligation habituelle imposée par une autorité extérieure, ou par des circonstances existantes. Ici, les camions doivent passer par la ville parce qu'il n'y a pas d'autre route.

**I've got to collect signatures tonight.**

Je dois rassembler des signatures ce soir.

« **Have got to** » exprime une obligation exceptionnelle (tonight, at nine o'clock, next Wednesday, etc.)

2. **You mustn't do it.** { Tu ne dois pas le faire.  
Il ne faut pas que tu le fasses.

« **Mustn't** » exprime une interdiction formelle.

**You needn't do it.**

**You don't have to do it.**

**You haven't got to do it.**

} Tu n'es pas obligé de le faire.

« **Needn't, don't have to, haven't got to** » veulent dire qu'il n'y a pas d'obligation, qu'on peut choisir l'une ou l'autre solution.

3. **You tell him, Sam.** Dis-le lui, toi, Sam.

On emploie « **you** » devant l'impératif quand on insiste pour qu'une personne plutôt qu'une autre exécute l'ordre.

4. En anglais, dans une lettre officielle, quand on ne connaît pas la personne à laquelle on écrit, on commence la lettre par « **Dear Sir** » ou « **Dear Madam** » (et non « **Dear Mr X..** », « **Dear Mrs Y..** ») et on la termine par « **Yours faithfully** ».

## Traduisez en anglais

- Il faut que je sois à l'usine à huit heures demain matin.
- D'autre part ils n'ont pas besoin de détruire le paysage.
- Il faut qu'ils cessent de polluer les ruisseaux.
- Le Conseil municipal ne doit pas écouter la Compagnie minière.
- Tout le monde s'est mis à tousser à cause des fumées.

## Revision exercises

### 1. Example:

She doesn't understand.

Doesn't she? I thought she did.

1. She doesn't know his name.
2. They haven't done any damage.
3. He can't come camping with us.
4. She isn't going to faint.
5. There aren't any mistakes.
6. I'm not a politician.
7. He hasn't got his swimming-trunks on.
8. She hasn't cooked the dinner yet.
9. The cows haven't been milked yet.
10. He isn't a very patient person.

### 2. Example:

Are they coming with us?

No, they don't want to.

1. Are you going to help him?
2. Is she going to take the job?
3. Is Mr Peabody going to get married?

### Example:

Why don't you speak to him in Chinese?

I can't. I don't know how to.

1. Why doesn't Sam drive the lorry?
2. Why don't they mend the record-player?
3. Why don't you translate it?

### Example:

Do I have to give it back?

No, you don't have to.

1. Does he have to wear a tie?
2. Do they have to get there at eight?
3. Does she have to make up her mind now?

### 3. Can you complete these sentences?

1. Oh no! We've run ... petrol.
2. Turn the light ... and go to sleep!
3. Your book's on the floor. Pick it ...
4. The wind blew the tree ...
5. I can't live ... two pounds a week.
6. It's impossible to escape. We'll never get ...
7. Which one do you want? Make ... your mind.
8. He hasn't got a job. He's ... work.
9. I'll lend it to you, but you must give it ... tomorrow.
10. Would you find ... what's happening, please?

### 4. Example:

He stole the headmaster's bike. (see)

I saw him steal the headmaster's bike.

1. He fell into the stream. (see)
2. They were walking down the path. (watch)
3. The steak and kidney pie was burning. (smell)
4. They were complaining about the uncomfortable seats. (hear)
5. He stood up and ran into the corridor. (see)

5. Complete these sentences with « *mustn't* » or « *needn't* ».

1. We ... export so much food. We need it ourselves.
2. You ... interrupt. They're discussing something important.
3. You ... help me. I can do it myself, thanks.
4. I can hear what you're saying, you know. You ... shout.
5. I understand it, thanks. You ... translate it.

6. Find words to complete these sentences.

1. When people in the same country fight against each other, it's called a ... .
2. Someone who isn't the same nationality as you is a ... .
3. At the end of each chapter in this book you'll find a ... .
4. That bread's been in the cupboard for two weeks. It's ... .
5. If a plane crashes in the sea, the searchers usually find some ... .
6. She keeps her old toys. They remind her of her ... .
7. The player ... the ball into the goal.
8. He ... her with a knife and she died immediately.
9. Please put your litter in the ... .
10. The two main elements of air are oxygen and ... .

## Vocabulaire

**border** frontière / limite  
**Dane** Danois  
**export** exportation  
**fountain** fontaine  
**frame** support (d'une perruque)  
**grease** graisse  
**India** Inde  
**Japan** Japon  
**murder** meurtre  
**Norman** Normand  
**powder** poudre  
**seaside resort** station balnéaire  
**hot spring** source d'eau chaude  
**tongue** langue  
**trade** commerce  
**wig** perruque

**ancient** ancien  
**fashionable** à la mode  
**hygienic** hygiénique  
**sandy** sablonneux  
**technical** technique  
**sideways** de travers  
**to commit** commettre  
**to decorate** décorer  
**to invade** envahir  
**to kneel** s'agenouiller  
**to scratch** gratter  
**to whisper** chuchoter

## Questions on the dialogue

1. What's the man at the stall trying to do?
2. Does the man realise that Sam is Sarah's brother?
3. Why does the man say Sarah looks gorgeous?
4. Does Sam think the wig suits Sarah?
5. What does the man say to persuade Sarah to buy the wig?
6. The man soon realises that Sam doesn't like the wig. So what does he tell Sam to do?
7. Is the man ready to reduce the price of the wig?
8. Why is he surprised when Sam asks him for his hat?
9. What do Sam and Sarah finally buy?
10. Did Sam really want to buy the wig?

## Exercises

### 1. Examples:

I know David Jones.

Really? How long have you known him?

I'm writing a book.

Really? How long have you been writing it?

1. I live in India.
2. I'm studying Chinese history.
3. He's sitting by the stream.
4. She works in the United States.
5. They're decorating their house.

### 2. Example:

I'm interested in Shakespeare. I saw « Richard III ».

I've been interested in Shakespeare ever since I saw « Richard III ».

1. I want to go to Japan. I read a book about it.
2. He feels strange. He walked into a lamp post.
3. She's depressed. Her boyfriend left her.
4. I wear glasses. I was four.
5. He lives on five pounds a week. He lost his job.

### 3. Examples:

He was living in a cave. (the end of the war)

He'd been living in a cave since the end of the war.

She wanted to buy that L. P. (weeks)

She'd wanted to buy that L.P. for weeks.

1. He had a strange disease. (years)
2. He was looking for a job. (three months)
3. They knew the manager. (1972)
4. She was wearing a wig. (several weeks)
5. I was living on a boat. (two years)

### 4. Put the verb into the present perfect or the present perfect continuous.

1. Harry Bean (make) hundreds of T.V. commercials.
2. He (dictate) five letters to Penny.
3. I (wait) for the bus for half an hour.
4. She must like that film. She (see) it six times.
5. They (dig) in the garden since one o'clock.

## Translate into French

1. He'd been feeling depressed for ages.
2. Those trousers suit you. You look great.
3. We've just made a new television commercial.
4. Slow down! I can't keep up with you.
5. I've known Mr Peabody ever since we were children.

## Vocabulaire

|                                   |                                       |   |                             |
|-----------------------------------|---------------------------------------|---|-----------------------------|
| <b>advertising agency</b>         | agence de publicité                   | <b>treatment</b>                              | traitement                  |
| <b>ash-tray</b>                   | cendrier                              | <b>attractive</b>                             | attrayant / séduisant       |
| <b>bargain</b>                    | une bonne affaire                     | <b>bald</b>                                   | chauve                      |
| <b>cigarette-end</b>              | mégot                                 | <b>depressed</b>                              | déprimé                     |
| <b>change</b>                     | monnaie                               | <b>enthusiastic</b>                           | enthousiaste                |
| <b>confidence</b>                 | confiance                             | <b>free</b>                                   | gratuit                     |
| <b>eyebrow</b>                    | sourcil                               | <b>fitted with</b>                            | muni de / équipé de         |
| <b>fashion</b>                    | mode                                  | <b>to dictate</b>                             | dicter                      |
| <b>hum</b>                        | ronflement                            | <b>to give away</b>                           | donner (gratuitement)       |
| <b>L.P. (long playing record)</b> | 33 tours<br>(disque de longue durée)  | <b>to impress</b>                             | impressionner               |
| <b>make</b>                       | marque                                | <b>for sale</b>                               | à vendre                    |
| <b>product</b>                    | produit                               | <b>She wants to keep up with the fashion.</b> | Elle veut rester à la mode. |
| <b>a quid (slang)</b>             | une livre sterling                    | <b>The hat suits you.</b>                     | Le chapeau te va bien.      |
| <b>stall</b>                      | étal                                  |   |                             |
| <b>television commercial</b>      | séquence publicitaire à la télévision |   |                             |

## Notes de grammaire

1. **She's been talking for an hour, and she's still talking.**  
Elle parle depuis une heure, et elle continue de parler.

**On emploie la forme progressive du « present perfect » (present perfect continuous — have/has been doing) pour exprimer la durée d'une action qui est toujours en cours.**

**She'd been talking for an hour, and she was still talking.**  
Elle parlait depuis une heure, et elle continuait de parler.

**Le « past perfect » s'emploie à la forme progressive (past perfect continuous — had been doing) quand il s'agit de la durée d'une action qui était toujours en cours.**

2. **I've been using this product for a week.**  
J'utilise ce produit depuis une semaine.

**Mais :**

**I've used this product three times.** J'ai utilisé ce produit trois fois.  
**I've used three different products.** J'ai utilisé trois produits différents.

**On emploie la forme simple du « present perfect » quand il s'agit du nombre de choses qu'on a faites ou du nombre de fois où l'action a eu lieu (même chose pour le « past perfect »).**

3. **He'd been feeling depressed ever since his hair fell out.**  
Il se sentait déprimé depuis le moment où ses cheveux étaient tombés.

**On emploie « ever since » au lieu de « since » pour insister sur le moment précis où la situation a commencé.**

4. **Your new glasses suit you.** Tes nouvelles lunettes te vont bien.  
**Le verbe « to suit » ne s'emploie pas à la forme progressive.**

## Traduisez en anglais

1. Elle porte la même perruque depuis une semaine.
2. Ce chapeau me va très bien ; c'est une bonne affaire.
3. Il m'attendait depuis midi à l'agence de publicité.
4. Il a les sourcils trop longs — c'est la nouvelle mode.
5. Il laisse tomber ses mégots sur le tapis depuis qu'il est entré dans le bureau.

## Questions on the dialogue

1. Why has Sarah gone to the booking-office?
2. When do the man and woman want to go to Dublin?
3. Why does the booking-clerk suggest they take the night ferry?
4. What would the woman rather do? Why?
5. When the dialogue takes place, what's the day and the date?
6. So what's the date the day after tomorrow?
7. Why do the man and woman start arguing?
8. Why is the man embarrassed?
9. Why does the clerk want them to decide quickly?
10. What does the clerk think of Gwyneth?
11. Is the clerk sure Sarah will get tickets for the night ferry?
12. Why does he tell Sarah to keep her fingers crossed?

## Exercises

### 1. Example:

Do you live in Germany?

Not now. But I used to live there.

1. Do you like the boss of the company?
2. Do the Normans rule England?
3. Do you organise the publicity?
4. Does Ben Weir sell pins?
5. Does Sam go to pottery classes?

### 2. Example:

Mr Peabody drinks a lot, you know.

Really? He never used to drink a lot.

1. Mr Peabody stays at home every night.
2. Sam thinks history's interesting.
3. Susan likes George Mumford.
4. Penny smokes a lot, you know.
5. Mr Peabody wears very fashionable clothes.

### 3. Write these sentences again with « whatever, wherever, whoever, whenever ».

Example:

Every time she sees me, she starts laughing.

Whenever she sees me, she starts laughing.

1. Every time I go to London, I get lost.
2. He takes his dog with him everywhere he goes.
3. She's always lucky. Everything she does goes well.
4. Every time I phone my boyfriend, my sister listens.
5. He follows me everywhere I go.

Example:

Don't tell anyone. It doesn't matter who asks you.

Don't tell anyone, whoever asks you.

1. I won't do it. It doesn't matter what you say.
2. I'll follow you. It doesn't matter where you go.
3. I'll always like you. It doesn't matter what you do.
4. Don't speak to anyone. It doesn't matter who it is.
5. I'll be here. It doesn't matter when you come.

## Translate into French

1. My grandfather used to be very superstitious.
2. I made the shelves the day before yesterday.
3. I'll always love you, whatever you do.
4. He makes a fuss whenever he hurts himself.
5. Wherever he goes, he takes a horseshoe with him.

## Vocabulaire

|                        |                                   |                                 |                                    |
|------------------------|-----------------------------------|---------------------------------|------------------------------------|
| <b>ancestor</b>        | ancêtre                           | <b>required</b>                 | demandé / voulu                    |
| <b>booking-clerk</b>   | employé<br>(qui vend les billets) | <b>superstitious</b>            | superstitieux                      |
| <b>butter</b>          | beurre                            | <b>to avoid</b>                 | éviter                             |
| <b>counter</b>         | comptoir                          | <b>to cross your fingers</b>    | se croiser les doigts              |
| <b>crack</b>           | fêlure (miroir)                   | <b>to cure</b>                  | guérir                             |
| <b>envelope</b>        | enveloppe                         | <b>to dislodge</b>              | déplacer / faire tomber            |
| <b>fool</b>            | sot, idiot                        | <b>to make a fuss</b>           | se plaindre<br>faire des histoires |
| <b>horseshoe</b>       | fer à cheval                      | <b>to prevent</b>               | empêcher                           |
| <b>illness</b>         | maladie                           | <b>It's unlucky.</b>            | Cela porte malheur.                |
| <b>luck</b>            | chance / bonheur                  | <b>nothing but</b>              | rien que                           |
| <b>pin</b>             | épingle                           | <b>the day after tomorrow</b>   | après-demain                       |
| <b>shelf (shelves)</b> | étagère(s)                        | <b>the day before yesterday</b> | avant-hier                         |
| <b>skill</b>           | adresse                           |                                 |                                    |
| <b>hairy</b>           | chevelu / poilu                   |                                 |                                    |
| <b>obstinate</b>       | obstiné                           |                                 |                                    |

## Notes de grammaire

1. **What did you use to do before?** Que faisiez-vous auparavant?  
**I used to play the piano.** Je jouais du piano.  
**I didn't use to go out much.** Je ne sortais pas beaucoup.  
**« Used to » indique une habitude passée qu'on a abandonnée.**
2. **Do whatever you like.** Faites tout ce que vous voudrez.  
**Whatever you say, he won't listen.** Quoi que vous disiez, il n'écouterait pas.  
**Whenever he goes out, it rains.** Toutes les fois qu'il sort, il pleut.  
**Come whenever you like.** Venez quand vous voudrez.  
**Wherever he goes, he takes his dog.** Partout où il va, il amène son chien.  
**He'll be happy, wherever he lives.** Partout où il vivra, il sera content.  
**Whoever says that is crazy.** Ceux qui disent ça sont fous.  
**Come out, whoever you are!** Sortez, qui que vous soyez!

**Notez les différents sens de « whatever, whenever, wherever, whoever ».**

## Traduisez en anglais

1. Toutes les fois que je passe sous une échelle, mon mari me fait des histoires.
2. Partout où ils vont, les Anglais emportent un petit paquet de thé dans leur poche.
3. Quoi qu'il fasse, mon frère n'a jamais de chance.
4. Tous les jours, pour avoir de la chance, l'épicier mettait un fer à cheval sur le comptoir.
5. Faites attention. Après-demain, c'est vendredi treize.



## Questions on the dialogue

1. Why did Sarah, Sam and Bomber have to stop?
2. What did Sarah ask Patrick?
3. What did Patrick do?
4. Why was the second man different from the first?
5. Was Patrick really deaf?
6. Why wouldn't he talk to Sarah?
7. Did Patrick's father like English people?
8. Have Sam and Sarah lived in England all their lives?
9. Why did Patrick decide to help them?
10. What did Patrick want to do?
11. Why did he lose his temper?
12. Why will Mr Murphy be angry when he sees Patrick?

## Exercises

### 1. Example:

My father / wash his car

My father always expects me to wash his car.

1. My parents / get on well with everyone
2. The referee / agree with him
3. My mother / get good marks
4. The players / be fair
5. My nephew / give him a present

### 2. Example:

The referee told me to leave the pitch.

The referee made me leave the pitch.

1. The doctor told him to go on a diet.
2. The headmaster told her to tell the truth.
3. The captain told her to steer the boat.
4. The driver told us to get out and walk.
5. The boss told everyone to work harder.

### 3. Example:

I'll see him tomorrow and I'll tell him.

I'll tell him when I see him tomorrow.

1. We'll meet on Monday and I'll remind her.

2. He'll see the broken window and he'll know it was me.
3. She'll come back from Spain and she'll speak Spanish fluently.
4. She'll see the enormous spider and she'll scream.
5. The programme will finish and I'll turn the T.V. off.

### 4. Example:

I'll read it first. Then I'll say what I think. (as soon as)

I'll say what I think as soon as I've read it.

1. I'll finish it first. Then I'll give it back to you. (as soon as)
2. We'll find some wreckage first. Then we'll write a report. (when)
3. They'll do it first. Then they'll tell us about it. (after)
4. He'll finish his tea first. Then he'll see you. (as soon as)
5. We'll stop polluting the countryside first. Then life will be better. (when)

## Translate into French

1. He gets on well with everyone, doesn't he?
2. She expects me to agree, whatever she says.
3. They'll murder me when they find out.
4. We'll leave as soon as the fog has cleared.
5. When will he blow the whistle? — When the game finishes.



## Questions on the dialogue

1. Has Sam still got long way to go?
2. Why isn't it easy to climb the rock?
3. What must Sam avoid doing? Why?
4. If he wants to climb the rock, what must Sam find?
5. How do we know that Sam's frightened?
6. What might happen if Sam stretches his leg too far?
7. Why isn't it worth thinking about Sarah and Bomber?
8. Sam's tired. What does he feel like doing?
9. When does Sam realise that he's nearly reached the top?
10. Does Sam tell Max how he really felt?

## Exercises

### 1. Example:

make a speech / can't stand

Why don't you make a speech, Mr Peabody?

Because I can't stand making speeches.

1. watch this western / can't stand
2. go out / don't feel like
3. apologise / hate
4. work hard / don't like
5. hitch-hike / frightened of

### 2. Example:

Do you feel embarrassed? (can't help)

Yes, I do. I can't help feeling embarrassed.

1. Do you feel nervous? (can't help)
2. Will you help me, please? (don't mind)
3. Have you stopped smoking? (give up)
4. Do you think we ought to build a factory? (suggest)
5. Does he often borrow your ladder? (keep)

### 3. Put the verb into the correct form (infinitive, infinitive without « to », or gerund).

1. I saw her (fall) into the lake.
2. How can we avoid (invite) the boss?
3. Would you mind (take) me to the mainland?
4. Does he want (be) President of the Social Club?
5. She made us (do) the exercise again.
6. I can't imagine (live) anywhere else.
7. We mustn't risk (climb) when it's dark.
8. They went on (argue) for half an hour.
9. Does she want to go on (work) in Japan?
10. It's no good (ask) him. He won't help you.
11. Have you finished (change) the wheel yet?
12. Isn't it worth (try) again?

## Translate into French

1. It's no good shouting. They can't hear you.
2. He can't stand making speeches, can he?
3. He wanted to avoid going on his own.
4. The Italian players kept complaining to the referee.
5. She was so frightened that she couldn't help trembling.

## Vocabulaire

climb ascension  
 companion compagnon  
 diameter diamètre  
 enquiry enquête  
 fisherman pêcheur  
 ledge vire (dans une escalade)  
 mainland continent  
 tobacco tabac  
 X-rays rayons X  
 aggressive agressif  
 determined déterminé  
 disused désaffecté  
 greedy gourmand / goinfre  
 smooth lisse  
 helplessly avec impuissance

to chase someone out chasser quelqu'un  
 to go rock climbing faire de l'escalade  
 to keep doing something continuer à faire quelque chose  
 to let go lâcher prise  
 to make sure s'assurer  
 to tear (se) déchirer  
 to slip glisser  
 to X-ray radiographier  
 He's very forgetful. Il a très mauvaise mémoire.  
 It's no good doing that. Ça ne sert à rien de faire ça. / Vous avez beau faire.  
 on my own tout seul

## Notes de grammaire

1. He enjoys sleeping in the bath. Il aime dormir dans la baignoire.

**En anglais un grand nombre de verbes sont suivis du gérondif (forme en -ing). Par exemple : « to admit, to avoid, to enjoy, to fancy, to finish, to go on (= to continue), to imagine, to keep (= to continue), to mind, to risk, to suggest ».**

**On emploie aussi le gérondif après certaines expressions : « I can't stand..., I can't help..., I feel like..., it's no good..., it's worth..., I'm used to..., I'm afraid of... ».**

2. It started raining. / It started to rain. } Il commença à pleuvoir.  
 It began raining. / It began to rain. }

**Les verbes « to start, to begin » peuvent être suivis du gérondif ou de l'infinitif. Cela ne change pas le sens. S'ils sont suivis d'un verbe d'entendement, on doit obligatoirement employer l'infinitif.**

He began to understand. Il commença à comprendre.

He started to realise. Il commença à se rendre compte.

**3. D'habitude les verbes « to like, to hate, to love, to prefer » sont suivis du gérondif. Mais ils peuvent être suivis de l'infinitif, ce qui est souvent le cas en anglais américain.**

4. They stopped listening. Ils arrêtaient d'écouter.

They stopped to listen. Il s'arrêtaient pour écouter.

**Notez bien la différence de sens entre ces deux phrases. L'infinitif après « to stop » est un infinitif de but.**

## Traduisez en anglais

1. Le rocher était si lisse que nous n'arrêtions pas de glisser.
2. Vous avez beau trembler, vous devez continuer d'essayer.
3. Cela ne m'ennuie pas d'être tout seul la nuit.
4. Mon oncle est très gourmand. Quand nous avons fini de manger, il aime lécher toutes les assiettes.
5. Il faut que vous renonciez à faire des discours. Vous êtes trop agressif.

## Revision exercises

### 1. Complete these sentences with question-tags.

1. She's been waiting for ages,
2. You'll get ready quickly,
3. He forgot to lock the boot,
4. There's a good programme on T.V.,
5. She's gone to the greengrocer's,
6. We're going riding tomorrow,
7. He spent too much money,
8. They didn't miss their plane,
9. We aren't allowed to leave,
10. There were thousands of people,

### 2. The following are answers to five questions. Can you make the questions?

1. She put it in the rubbish-bin.
2. He had dark hair and a moustache.
3. No. I haven't seen him since March.
4. I'd like return tickets, please.
5. He works for a mining company in Wales.

### 3. Spelling:

#### a) Write a sentence using each of these words in the plural:

tomato, bus, watch, child, Englishman, mouse, knife, woman, baby, fisherman, calf, industry, illness, lorry, stuntman, shelf, witness.

#### b) Write a sentence in the present continuous with these verbs:

to sit, to come, to put, to make, to run, to dig, to dictate, to hitch-hike, to decorate, to swim, to pollute, to begin.

### 4. I wanted him to tell the boss.

Write this sentence again five times, using « expect, make, let, see, hear » instead of « want ».

### 5. Give true answers to these questions.

1. How long have you been learning English?
2. How many times have you been to the cinema this year?
3. How long have you been doing these exercises?
4. How many exercises have you done so far?
5. Have you ever been to England?
6. How long have you lived in your town?
7. When was the last time you went to the dentist's?
8. How long have you known your English teacher?
9. Where are you sitting now? How long have you been sitting there?
10. What do you look like? What are you wearing today?

### 6. Find the words that mean the opposite of the following.

Example:

big - small.

- |                |                     |
|----------------|---------------------|
| 1. expensive   | 11. noisy           |
| 2. comfortable | 12. natural         |
| 3. exotic      | 13. revolting       |
| 4. hot         | 14. selfish         |
| 5. right       | 15. unlucky         |
| 6. necessary   | 16. rude            |
| 7. high        | 17. pessimistic     |
| 8. stale       | 18. cheerful        |
| 9. open        | 19. thick           |
| 10. safe       | 20. old (2 answers) |

**7. Complete these sentences, using phrases with a verb in the -ing form.**

1. At the moment I feel like . . . .
2. Steve King can't stand . . . .
3. I really hate . . . .
4. Are you frightened of . . . ?
5. Do you like . . . ?
6. I've just finished . . . .
7. Will you please stop . . . ?
8. Can you imagine . . . ?
9. I'm not afraid of . . . .
10. I couldn't help . . . .

**8. Find a word to complete these sentences.**

1. Please come with me. I don't want to go on my . . . .
2. It's no . . . shouting. He won't be able to hear you.
3. His parents brought him . . . very strictly, didn't they?
4. Don't . . . a fuss, Cynthia! It doesn't matter.
5. Do you have to walk so fast? I can't . . . up with you.
6. You . . . on well with him, don't you?
7. It's nice. But, on the other . . . , it's very expensive.
8. He . . . to be in the Navy. But now he's a grocer.
9. This isn't my own hair. I'm wearing a . . . .
10. We've got a flat tyre. We need a . . . .

## Vocabulaire

**announcement** annonce  
**announcer** annonceur  
**cathedral** cathédrale  
**feeling** sentiment  
**news-flash** un « flash » d'information  
**slum** taudis  
**ambitious** ambitieux  
**changeable** changeant  
**conventional** conventionnel  
**emotional** émotif  
**good-looking** beau  
**idealistic** idéaliste  
**mediaeval** médiéval  
**practical** pratique

**proud** fier  
**sensitive** sensible  
**to announce** annoncer  
**to change your mind** changer d'avis  
**to produce** produire  
**to produce a play**  
 mettre en scène une pièce  
**to rule** gouverner  
**to wrap** envelopper  
**according to** selon, d'après  
**Get lost!** (*slang*) Barre-toi!

## Questions on the dialogue

- Where's Sam?
- Who does he want to phone, and why?
- How much does he need to make the phone call?
- Does the warden of the youth hostel answer?
- Who does the woman think is ringing her up?
- Sam's angry when he speaks to the operator. Why?
- How do you think the operator feels? Why?
- Sam realises the operator's tired. So is he more, or less polite?
- Does Sam get the right number the second time?
- Why is he surprised by what the warden says?

## Exercises

### 1. Example:

Harry's a television producer. It's interesting.  
Being a television producer is interesting.

- Bill works in a factory. It's quite well paid.
- He makes people laugh. It isn't as easy as you think.
- She sees people in pain. It can be very depressing.
- I do lots of exercises. It keeps me fit.
- He's a famous sportsman. It isn't always exciting.

### 2. Example:

learn English / learn Chinese.  
Aren't you tired of learning English?  
Well, it's better than learning Chinese.

- work here / be out of work
- live in the country / live in the suburbs
- be a fisherman / work indoors
- study Greek / study Latin
- be on a diet / get fat

### 3. Example:

Are you glad you're going to meet her?  
Oh yes. I'm looking forward to meeting her.

- Are you glad you're going to be a foreman?
- Is she glad she's going to live on her own?
- Are they glad they're going to move?
- Are you glad you're going to play for England?
- Is he glad he's going to visit Russia?

### 4. Examples:

He has to get up early. He can't stand it.  
He can't stand having to get up early.

He can do what he likes. He enjoys it.  
He enjoys being able to do what he likes.

- I can leave when I want to. I enjoy it.
- He can chat while he works. He enjoys it.
- She has to shout all the time. She hates it.
- They have to eat their lunch quickly. They hate it.
- I have to smile at all the customers. I can't stand it.

## Translate into French

- I'm looking forward to seeing you again.
- Having money doesn't solve all your problems.
- Do you enjoy being able to go home early?
- I'm thinking of going abroad.
- You'll get used to shouting all the time.

## Vocabulaire

**balloon** ballon  
**booking** réservation  
**factory** usine  
**foreman** contremaître  
**law** loi  
**operator** opérateur,-trice (téléphone)  
**order** ordre  
**patient** malade  
**roar** bruit assourdissant  
**skill** métier  
**sportsman** sportif  
**warden** directeur  
 (d'une Auberge de Jeunesse)  
**depressing** déprimant

**light** léger  
**worthwhile** utile  
**to cheer someone up**  
 remonter le moral à quelqu'un  
**to intend** avoir l'intention de  
**to ring up** donner un coup de téléphone  
**to save (her energy)**  
 conserver (son énergie)  
**a friend of mine** un de mes amis  
**He's in pain.** Il souffre beaucoup.  
**Hold the line.** Ne quittez pas.  
**You're through.** Vous avez la ligne.  
 (Demandeur, parlez.)

## Notes de grammaire

1. **Working in a hospital isn't easy.**  
 Travailler dans un hôpital n'est pas facile.  
**Travelling by plane is expensive.**  
 Voyager en avion coûte cher.

**Le gérondif peut être employé comme sujet d'un verbe. L'infinitif peut aussi être employé comme sujet (voir la citation du chapitre 1) mais cela est moins fréquent.**

2. **I'm tired of listening.** J'en ai assez d'écouter.  
**She's good at playing tennis.** Elle joue bien au tennis.  
**He got into the house by breaking the window.** Il est entré dans la maison  
 en cassant un carreau.  
**They accused him of stealing.** Il l'ont accusé d'avoir volé.  
**I thought of leaving.** J'ai pensé partir.  
**He did it without realising.** Il l'a fait sans s'en rendre compte.  
**I'm looking forward to seeing her.** Je suis impatient de la voir.

**Quand une préposition est suivie d'un verbe, ce verbe doit être à la forme en -ing.**

## Traduisez en anglais

1. Travailler dans un bureau est souvent déprimant.
2. Je suis impatient de la voir. Je vais lui remonter le moral.
3. Je pense que ça vaut la peine de confirmer la réservation.
4. Vous devez vous habituer à économiser de l'énergie.
5. Elle passe son temps à lui téléphoner.



## Questions on the dialogue

1. What was the reason for Bomber's dream?
2. In his dream, what crime had he committed?
3. The public wanted Bomber to be executed. What else did they want?
4. According to P. C. Purge, did Bomber admit that he was guilty?
5. Why should the policeman have arrested the little old man?
6. Did the public think Bomber was telling the truth?
7. When was the whisky stolen? And where was Bomber on that day?
8. According to the judge, did Bomber have enough money to buy the whisky?
9. Why did Sam wake up?
10. Why did Bomber get up and leave the tent?

## Exercises

### 1. Example:

paint the living-room / the hall  
They were painting the living-room. But they should have been painting the hall.

1. decorate the kitchen / the bathroom
2. do the washing-up / their homework
3. drink whisky / tea
4. talk to the criminal / judge
5. wear their swimming-trunks / their uniforms

### 2. Example:

They let him go.  
Well, they were wrong. They shouldn't have let him go.

1. They punished the driver.
2. He borrowed some money.
3. She did it on her own.
4. They made an awful fuss.
5. I told him what had happened.

### 3. Example:

Someone's going to take my photo. (I)  
I'm going to have my photo taken.

1. Someone's going to clean my trousers. (I)
2. Someone's going to cut our lawn. (we)
3. Someone's going to decorate our classroom. (we)
4. Someone's going to mend their television. (they)
5. Someone's going to test the engine. (he)

### 4. Example:

You shouldn't have eaten so much.  
You shouldn't have eaten so much, should you?  
No, I shouldn't.

1. You shouldn't have winked at the headmaster.
2. You should have arrived on time.
3. He shouldn't have given it away.
4. She should have told the truth.
5. They shouldn't have been smoking.

## Translate into French

1. I've got to have my watch mended.
2. You shouldn't have been driving so fast.
3. I can't afford to pay this bill.
4. Doesn't it work? What's wrong with it?
5. He had a notice put in the newsagent's.

## Vocabulaire

**case** cas (terme juridique)  
**cleaner** teinturier  
**crime** délit  
**criminal** malfaiteur  
**court** Cour (de justice)  
**fine** amende  
**forehead** front  
**judge** juge  
**liar** menteur  
**newsagent** marchand de journaux  
**oil** huile  
**offence** infraction  
**punishment** punition  
**rucksack** sac à dos  
**shoe-mender** cordonnier  
**shot** coup de feu  
**suspicion** soupçon

**theft** vol  
**suspiciously** avec méfiance  
**to block** barrer  
**to hang** pendre  
**to punish** punir  
**to swerve** faire une embardée

**I can't afford it.** Je n'ai pas les moyens de le payer. / C'est trop cher pour moi.  
**if so** si oui  
**on a lead** en laisse  
**What's wrong?** Qu'est-ce qui ne va pas?  
**What's wrong with him?** Qu'est-ce qu'il a?

## Notes de grammaire

1. **I'll have it cleaned tomorrow.** Je le ferai nettoyer demain.

**Remarquez la construction :**

**« Have » + complément + participe passé.**

**En français : faire faire quelque chose.**

2. **At six o'clock you were watching a film. You should have been working.**  
 A six heures vous regardiez un film. Vous auriez dû être en train de travailler.  
**You let him escape. You should have stopped him.**  
 Vous l'avez laissé s'échapper. Vous auriez dû l'arrêter.

**On emploie la forme progressive « should have been doing » quand il s'agit d'une action qui aurait dû être en cours.**

**« Should have done » exprime une action qui aurait dû être accomplie.**

3. **She shouldn't have laughed, should she?**  
 Elle n'aurait pas dû rire, n'est-ce pas?  
**No, she shouldn't.**  
 Non.  
**He should have been listening, shouldn't he?**  
 Il aurait dû écouter, n'est-ce pas?  
**Yes, he should.**  
 Oui.

**Pour former les « question-tags » et les « short answers » correspondant à « should have done, should have been doing », on emploie « should » et « shouldn't ».**

4. **She should have phoned. He should have been working.**  
**She ought to have phoned. He ought to have been working.**  
**« Ought to have done » = « should have done »**  
**« Ought to have been doing » = « should have been doing ».**

## Traduisez en anglais

- Je vais faire décorer l'appartement.
- Qu'est-ce qui ne va pas? — Le juge va me faire pendre.
- Il est innocent. On n'aurait pas dû le punir.
- Je n'ai pas les moyens de faire réparer ma voiture.
- L'huile lui est tombée sur la tête. — Il n'aurait pas dû s'asseoir sous le camion.

## Questions on the dialogue

1. What are the names of the two teams in the Roses Match?
2. Is Sarah enjoying the match?
3. If Lancashire want to win, what will they have to do?
4. Have they got plenty of time to score more runs?
5. Why does Sam want Sarah to stop talking?
6. Is Sarah going to watch the match?
7. What does the supporter want Lancashire to do?
8. Why does Sarah say « ouch! »?
9. How does the supporter feel? How do you know this? (Mention two things that he's doing).
10. What did the supporter do to Sarah? Why?
11. Why was Sarah so annoyed?
12. What did the supporter do after he'd kissed Sarah?

## Exercises

1. Write these sentences again, using « *supposed to* ».

Example:

Everyone says he's an incredible sportsman.  
He's supposed to be an incredible sportsman.

1. Everyone says human beings are more intelligent than animals.
2. The rule says we can't smoke at school.
3. Everyone has to do sport on Wednesday afternoon.
4. You mustn't take the books out of the library.
5. Everyone says French food is the best in the world.

2. Example:

Is Albert in pain?

I'm not sure. He seems to be in pain.

1. Does Harry fancy me?
2. Does Albert enjoy playing cricket?
3. Does Mr Windybank cheat a lot?
4. Is Sarah bored stiff?
5. Are they all ready to start?

3. Complete these sentences with a verb + « *themselves* » or « *each other* ».

1. Harry kissed Penny. Penny kissed Harry. Harry and Penny . . . .
2. Albert enjoyed himself. So did Wendy. Albert and Wendy . . . .
3. Susan looked at Peter. Peter looked at Susan. Susan and Peter . . . .
4. Clive hurt himself. So did Cynthia. Clive and Cynthia . . . .
5. Clive hit Cynthia. Cynthia hit Clive. Clive and Cynthia . . . .

4. Example:

He cheated because he wanted to win.  
He cheated so that he could win.

1. He moved because he wanted to see better.
2. I rang him up because I wanted to tell him.
3. He went to New York because he wanted to get away from me.
4. I'm learning German because I want to work in Germany.
5. He's stolen a passport because he wants to cross the border.

## Translate into French

1. I'm supposed to try to cheer him up.
2. He doesn't seem to think it's worthwhile.
3. They don't seem to be very healthy, do they?
4. Do sportsmen often argue with each other?
5. Turn the light on so that we can see better.

## Vocabulaire

**baton** témoin (dans une course de relais)

**cloakroom** vestiaire

**javelin** javelot

**long jump** saut en longueur

**relay race** course de relais

**start (race)** départ (course)

**track** piste

**complicated** compliqué

**healthy** en bonne santé

**peaceful** paisible

**unfair** injuste

**straight** droit

**to cheat** tricher

**to create** créer

**to pretend** faire semblant de  
**to shoot** fusiller

**hurray!** hurra!

**so that** pour que, de façon que

**the trouble is...** le problème est...

**V. (versus)** contre

**On your marks! Get set!**

A vos marques! Prêts!

**a chance to be successful**

une possibilité de réussir

**I'm bored stiff.** Je m'ennuie à mourir.

**He's treading on my foot.**

Il me marche sur le pied.

## Notes de grammaire

1. **We're supposed to bring a letter, but...**

Nous sommes censés apporter une lettre, mais...

**We're not supposed to smoke, but...**

Le règlement nous interdit de fumer, mais...

**« Supposed to » exprime une obligation réglementaire, mais qui n'est pas toujours observée. Il est suivi de l'infinitif.**

**He's supposed to be very nice.**

On dit qu'il est très gentil.

**« Supposed to » peut aussi exprimer une opinion.**

2. **They seem to like me.** Ils semblent m'aimer bien.

**They don't seem to know.** Ils n'ont pas l'air de savoir.

**« Seem » est suivi de l'infinitif complet.**

3. **They enjoyed themselves.** Ils se sont amusés.

**He couldn't control himself.** Il n'a pas pu garder son calme.

**He's shaving.** Il se rase.

**She woke up early.** Elle s'est réveillée tôt.

**En anglais, il y a très peu de verbes pronominaux. Ceux qui existent se forment avec les pronoms réfléchis : « myself, himself, herself », etc.**

4. **They looked at themselves** Ils se regardèrent

(in the mirror). (dans le miroir).

**They looked at each other.** Ils se regardèrent (l'un l'autre).

**Notez la différence entre « themselves » et « each other ».**

## Traduisez en anglais

1. Il est censé gagner facilement la course.

2. Elles s'ennuient à mourir; elles semblent passer tous les après-midis à causer dans le vestiaire.

3. Nous sommes censés faire semblant d'être malades.

4. Demandez aux gens de quitter la piste pour que la course puisse commencer.

5. Le problème est qu'il ne sait pas lancer le javelot.

## Questions on the dialogue

1. What's Sam been doing for the last two hours?
2. Why is he sure that the hounds will be able to follow the scent?
3. Why doesn't Sam like fox-hunting?
4. Does Bomber agree with him?
5. Not everyone wants to save foxes. Why not?
6. If there were more foxes, would there be fewer rabbits? Why?
7. Why doesn't Bomber think it's worth worrying?
8. Give one reason why people go fox-hunting. (Use « so that »).
9. If Bomber was a fox, what might happen to him one day?
10. Does Bomber want to go on arguing?
11. Where's the aniseed cloth now?
12. So what's going to happen?

## Exercises

### 1. Example:

Which post office should I go to?  
It doesn't matter. Any post office.

1. Which policeman should I ask?
2. Which chair should I sit in?
3. Which chemist's should I go to?
4. Which car should I hire?
5. Which newspaper should I buy?

### 2. Complete these sentences with « anyone, anything, anywhere, any time ».

1. You don't have to be a member. . . . can go to the club.
2. I'm free all day, so come and see me . . . .
3. I don't care what sort of job it is. I'll do . . . .
4. Where shall I park the car? — It doesn't matter. . . .
5. Will . . . who saw the accident please contact the police?

### 3. Example:

I can't carry this bag. It's too heavy.  
This bag's too heavy for me to carry.

1. He can't carry it either. It's too heavy.
2. I can't buy that rucksack. It's too expensive.
3. We can't decorate the living-room. It's too big.
4. They can't do it. It's much too difficult.
5. I can't eat that steak and kidney pie. It's too big.

### 4. Example:

They can't live in this house. It's too small.  
This house isn't big enough for them to live in.

1. She can't sit in this chair. It's too uncomfortable.
2. I can't jump over that wall. It's too high.
3. We can't cross the bridge. It's too dangerous.
4. They won't buy this book. It's too boring.
5. He won't accept the job. It's too badly paid.

## Translate into French

1. Go to any park on any Sunday afternoon.
2. The briefcase was too heavy for the spaniel to carry.
3. Anyone who likes fox-hunting must be crazy.
4. Is the cloakroom big enough for all those people?
5. The gamekeeper shoots rabbits, stoats and hawks.



## Revision exercises

### 1. Find a word to complete these sentences.

1. He's very depressed. Try to ... him up.
2. I'll write to the hotel to ... our booking.
3. Isn't it expensive! We can't ... to pay that.
4. ... the line please, caller. I'll put you through.
5. She's gone to the ... to buy a newspaper.
6. There's a lot of traffic. Your dog ought to be on a ....
7. Are you enjoying yourself? — No, I'm bored ...
8. He ... when he plays cards. That's why he usually wins.
9. She's never ill, is she? She's incredibly ...
10. Harry's new secretary types well. But, on the other ..., she's not very friendly.

### 2. Example:

Lady Hunt's shoes are made for her in Rome.

Lady Hunt has her shoes made in Rome.

1. Lady Hunt's letters are typed for her by her secretary.
2. Lord Hunt's suits are made for him in London.
3. Their house is decorated for them every year.
4. Lady Hunt's clothes are designed for her in Paris.
5. Her hair is done for her by a hairdresser every day.

### 3. Complete these sentences.

1. Lord Hunt got rich ... making television commercials.
2. This is Steve King. He's an old friend ... mine.
3. I'll ring you ... at eight o'clock.
4. Aren't they used ... hearing the roar of the machines?
5. Suddenly a strange man rushed ... to me.
6. The foreman's tired ... hearing people complain.
7. We must get rid ... the weeds in the stream, mustn't we?
8. Cheer ...! I'm sure you'll feel better tomorrow.
9. I'm looking forward ... the end of term.
10. ... your marks! Get set! Go!

### 4. Example:

He drank a lot, didn't he?

Yes, he did. He shouldn't have drunk so much.

1. He told a lot of lies, didn't he?
2. He was driving very fast, wasn't he?
3. She made a fuss, didn't she?
4. They were very rude, weren't they?
5. She spent a lot of money, didn't she?
6. They were blocking the entrance, weren't they?
7. The judge talked to the reporters, didn't he?
8. He pretended not to understand, didn't he?
9. Miss Pringle was standing on the track, wasn't she?
10. They shot all the wild animals, didn't they?

### 5. Whenever A asks B something, B can never make up his mind.

Example:

A : Where do you want to go this evening?

B : I don't mind. Anywhere.

So what does B say when A asks:

1. What do you want for supper?
2. Where do you want to go on holiday?
3. What time shall we meet?
4. Who shall we ask?
5. What do you want for your birthday?

**6. Examples:**

cases / heavy / Albert / carry

The cases are too heavy for Albert to carry.

Mr Windybank / lazy / work hard

Mr Windybank's too lazy to work hard.

1. Mr Windybank / fat / get into the car

2. judge / angry / make a fair decision

3. flat / expensive / Steve / rent

4. Miss Pringle / exhausted / conduct the band

5. apple / hard / me / eat

**7. Complete these sentences with « themselves » or « each other ».**

1. Sam and Bomber both cut ... when they were shaving.

2. Mr Windybank and Mr Smith don't get on. They've never liked ... .

3. Linda and Jill both looked at ... in the cloakroom mirror.

4. The two teams started hitting ... .

5. Clive and Cynthia had a quarrel. They shouted at ... .

# *Vocabulaire*

**pride** orgueil, fierté

**receiver** écouteur

**season** saison

**subscription** cotisation

**thread** fil

**washing-powder** savon en poudre

**to blow** souffler

**to dial** faire un numéro (téléphone)

**to remain** rester



## Questions on the dialogue

1. Why was the man angry with Bomber?
2. Did Bomber apologise to the man?
3. What did the man want Bomber to do?
4. Why did Sarah come up to the bar?
5. What did the man want Sarah to do?
6. Why did Bomber feel very indignant?
7. Why did the man call Sam « four-eyes »?
8. What did Sam tell the man to do?
9. If the man had hit Sam, what do you think Sam would have done?
10. What did the barmaid tell Sam to do?
11. What did she threaten to do?
12. Why did Sam think this was unfair?

## Exercises

### 1. Example:

If you don't leave now, you'll miss the train.  
Unless you leave now, you'll miss the train.

1. If he doesn't stop being rude, I'll hit him.
2. You won't be able to talk to him if his bodyguard doesn't go away.
3. If you don't pay the ransom, he'll kill your wife and children.
4. He won't understand a thing unless you speak slowly.

### 2. Example:

You really shouldn't smoke so much, you know.  
If I were you, I wouldn't smoke so much.

1. You really oughtn't to work so hard, you know.
2. You really shouldn't drive so fast, you know.
3. You really shouldn't keep yawning in class, you know.
4. You really ought to think about it carefully, you know.

### 3. Example:

They didn't escape, so they aren't living in Bermuda now.  
If they had escaped, they would be living in Bermuda now.

1. He didn't get the job, so he's not working in the States now.

2. She didn't marry Mr Peabody, so she isn't living in London now.
3. She didn't come to the party, so she isn't dancing with Harry now.
4. He broke his leg, so he's not playing today.

### 4. Example:

Don't be so rude.  
I wish you wouldn't be so rude.

1. Don't put your feet on the table.
2. Don't make such a fuss.
3. Don't make everything so complicated.

### Example:

He's awfully vain.  
I wish he wasn't so vain.

1. It's awfully foggy.
2. It's awfully dark in here.
3. The train's going awfully slowly.

### Example:

You didn't tell him, did you?  
I'm afraid I did. I wish I hadn't told him.

1. You didn't break it, did you?
2. You haven't lost it, have you?
3. He didn't shoot the hawk, did he?

## Translate into French

1. If I were you, Mr Peabody, I'd hire a bodyguard.
2. Unless the chairman leaves, everyone will stop working.
3. Fighting and stealing are a way of life for him.
4. If you weren't at school now, what would you be doing?
5. I wish you hadn't killed the rabbit.

## Vocabulaire

|                  |                 |                    |                |
|------------------|-----------------|--------------------|----------------|
| <b>barmaid</b>   | serveuse de bar | <b>chubby</b>      | joufflu        |
| <b>bodyguard</b> | garde du corps  | <b>indignant</b>   | indigné        |
| <b>chairman</b>  | président       | <b>ugly</b>        | laid           |
| <b>cheek</b>     | joue            | <b>unless</b>      | à moins que    |
| <b>collar</b>    | collier (chien) | <b>to daydream</b> | rêvasser       |
| <b>daydream</b>  | rêverie         | <b>to forgive</b>  | pardonner      |
| <b>greatness</b> | grandeur        | <b>to tickle</b>   | chatouiller    |
| <b>joker</b>     | plaisantin      | <b>to yawn</b>     | bâiller        |
| <b>peace</b>     | paix            | <b>way of life</b> | façon de vivre |
| <b>peasant</b>   | paysan          |                    |                |
| <b>ransom</b>    | rançon          |                    |                |
| <b>steel</b>     | acier           |                    |                |

## Notes de grammaire

1. **Unless you leave immediately, I'll throw you out.**

(A moins que vous ne partiez tout de suite, je vous mettrai à la porte.)

Si vous ne partez pas tout de suite, je vous mets à la porte.

**On peut dire aussi :**

**If you don't leave immediately, I'll throw you out.**

**« Unless » + verbe à la forme affirmative = « if » + verbe à la forme négative.**

2. **If he had known, he would have watched the film last night.**

S'il avait su, il aurait regardé le film hier soir.

**If he had known, he would be watching the film now.**

S'il avait su, en ce moment il serait en train de regarder le film.

**On emploie « would be doing » et non « would do » quand il s'agit d'une action qui pourrait avoir lieu en ce moment.**

3. **If I were you, I'd go home.** A ta place, je rentrerais à la maison.

**L'expression « If I were you, him, » etc., s'emploie pour donner un conseil.**

4. **If I was (were) rich, I'd buy it.** Si j'étais riche, je l'achèterais.

**If she was (were) here, I'd kiss her.** Si elle était ici, je l'embrasserais.

**Ici « were » est correct, mais, en anglais moderne, « was » est plus fréquent. « Were » est un exemple rare du vieux subjonctif anglais qui a pratiquement disparu.**

5. **I wish you hadn't lost your temper.**

Je regrette que vous vous soyez fâché.

**I wish you wouldn't lose your temper.**

J'aimerais que vous ne vous fâchiez pas.

**Remarquez ces constructions :**

**« Wish » + verbe à la forme du « simple past » ou du « past perfect » exprime un regret.**

**« Wish » + verbe à la forme du conditionnel exprime un souhait mais dont on a peu d'espoir qu'il se réalise.**

## Traduisez en anglais

- Je ne vous parlerai pas à moins que vous ne demandiez à vos gardes du corps de s'en aller.
- J'aimerais bien qu'il arrête de me chatouiller.
- A votre place, je lui pardonnerais.
- Si j'avais payé la rançon, je ne serais plus prisonnier.
- Il n'y aura pas de paix si les nobles ne cessent pas de se disputer.

## Questions on the dialogue

1. Why have Sam and Sarah gone to the airport?
2. What are they all waiting for?
3. What might Bomber be doing in five years' time?
4. Does Sam think Sarah will have got married by then?
5. Why has Bomber got to go to gate thirty-two?
6. What are the three things he mustn't forget?
7. What had Bomber better do?
8. Has Sam enjoyed the holiday? How do you know?
9. Why doesn't Bomber like saying goodbye?
10. What does Sarah want Bomber to do?

## Exercises

### 1. Example:

they / the concert / start

What are they waiting for?

They're waiting for the concert to start.

1. they / rain / stop
2. he / plane / take off
3. she / her nephew / ring her up
4. they / politician / finish his speech
5. you / rabbit / come out of that hole

### 2. Example:

I / have a bath / seven

Don't come at seven. I'll be having a bath then.

1. she / eat her supper / seven thirty
2. he / do his homework / five
3. I / have lunch / one
4. she / wash her hair / this evening
5. they / do the washing-up / eight

### 3. Example:

You must finish that report, Penny.

Don't worry, Mr Bean. I'll have finished it by this evening.

1. Penny! Haven't you phoned Mary Hobson yet?
2. You must type these letters, Penny.
3. Could you answer these enquiries, Penny?
4. You must find the letter to Bernard Crump.
5. Penny! You must read these instructions.

### 4. Example:

I wish I could work with Harry Bean.

You never know. You might be working with him next time I see you.

1. I wish I could live in Brighton.
2. I wish I could make a lot of money.
3. I wish I could study at Sussex University.
4. I wish I could work on a cattle ranch.
5. I wish I could go out with Sam Gunn.

## Translate into French

1. We've got to wait for the weather to improve.
2. He'll probably be working in an insurance office next time we see him.
3. She'll have left by the time you get there.
4. Next Friday? Don't worry. I'll have done it by then.
5. This time next week I'll be having dinner with Mr Peabody.

## Vocabulaire

cattle bétail  
 cliff falaise  
 coal charbon  
 departure lounge salle de départ  
 development développement  
 insurance assurance  
 nappy couche (pour un bébé)  
 stage étape  
 supply provision  
 wing aile

to board monter à bord

Cheerio. Salut!

Don't phone then.

Ne téléphone pas à cette heure-là.

Give my love to your parents.

Dis bonjour de ma part à tes parents.

I'll have finished by then.

J'aurai fini d'ici là.

### *The Gunns' Journey*

department store grand magasin  
 jewellery bijouterie  
 plague peste

railway chemin de fer  
 trial procès

## Notes de grammaire

### 1. By 2050 life will have changed.

D'ici l'an 2050 la vie aura changé.

**En général le « future perfect » (futur antérieur) s'emploie en anglais de la même façon qu'en français.**

**Mais :**

I'll phone when I've finished eating.

Je téléphonerai quand j'aurai fini de manger.

**Rappelez-vous qu'on n'emploie jamais le « future perfect » (ni le futur) après « when, as soon as, till, after » dans les phrases à sens futur.**

### 2. When you come at six o'clock, I'll be wearing my new hat.

Quand tu viendras à six heures, je porterai mon nouveau chapeau.

**On emploie la forme progressive du futur (future continuous) pour exprimer une action qui sera déjà en cours à un moment futur. Comparez la première phrase avec :**

When you come at six o'clock, I'll put my new hat on.

Quand tu viendras à six heures, je mettrai mon nouveau chapeau.

### 3. He might have left yesterday.

Il se peut qu'il soit parti hier.

They might have disappeared by 2050.

D'ici l'an 2050 ils pourraient avoir disparu.

**Selon le contexte « might have » exprime le futur aussi bien que le passé.**

## Traduisez en anglais

1. D'ici l'an 2050 toutes nos villes auront grandi.
2. Quand je te reverrai à huit heures, je porterai un imperméable gris clair.
3. Nous pourrons le voir quand il aura atteint le haut de la falaise.
4. Venez à quatre heures. D'ici là il aura fini de laver les couches.
5. Dans dix jours, nous aurons épuisé nos provisions.



# Final revision exercises

1. Complete these sentences with « up, down, on, off, for, with, after, in, out, of, to, at ».

1. I can't live ... ten pounds a week.
2. Take ... your coat and leave it ... the hall.
3. I want to buy some trousers. Can I try this pair ..., please?
4. How long have you been waiting ... them?
5. He asked Penny to marry him, but she turned him ...
6. I don't know what to do. It's ... to you to decide.
7. Will you ring me ... tomorrow then?
8. The plane's just taken ... I'm afraid you've missed it.
9. They spent several days looking ... wreckage, but they didn't find anything.
10. Do you get on well ... the other people ... your office?
11. They're going to knock ... the school and build a supermarket.
12. What time do you usually get ... in the morning?
13. Sam was born ... Wales but he was brought ... in England.
14. Would you mind looking ... the children this evening?
15. Let's go surfing instead ... staying on the beach.
16. Could you pick ... my pen for me, please?
17. We'll probably get ... Liverpool ... about eight o'clock.
18. She's looking forward ... meeting you, Mr Peabody.
19. Put your scarf ... It's really cold outside.
20. I'd like you to fill ... this form, please.
21. Hurry ... and make ... your mind, Sarah!
22. Will you find ... what time he's arriving?
23. Slow ... I can't keep ... with you.
24. We're going to the airport to see him ...
25. What's the matter? What on earth's going ...?

2. The following words have the same sound, but their meaning is completely different. Write a sentence with each word.

- |                  |                   |
|------------------|-------------------|
| 1. peace, piece. | 7. one, won.      |
| 2. steel, steal. | 8. whales, Wales  |
| 3. eight, ate.   | 9. knew, new.     |
| 4. meat, meet.   | 10. sail, sale.   |
| 5. write, right. | 11. see, sea.     |
| 6. scent, sent.  | 12. their, there. |

3. These sentences contain colloquial words. Can you write them again, using more formal English?

1. I enjoyed the film. It was great.
2. Have you ever seen that bloke before?
3. Do shut up! I'm trying to listen to the radio.
4. Cheerio, Mr Peabody. Thanks for coming.
5. Why did she do that? She must be crazy!

4. Can you complete these sentences with question-tags?

1. They're going to have the living-room decorated,
2. You'd better join the queue,
3. Penny shouldn't have drunk Harry's whisky,
4. You wouldn't have apologised,
5. He's never been to Edinburgh,
6. She won't have finished by nine
7. They haven't got time to see him off,
8. The luggage is in the boot of the car,
9. He can't have told the chairman,
10. I don't think you really want to,

5. Look at this list of adjectives, and change each one into a noun.

Example:

surprised — surprise

enthusiastic, crowded, traditional, energetic, changeable, interrupted, poisonous, rude, real, polite, polluted, suspicious.

Now write a sentence with each of the nouns you have found.

Make a verb, an adjective and an adverb from each of the following nouns:

help, cheer, calm, love, hope.

6. Choose the correct word to complete these sentences.

1. Will you ... me to ring up Mr Peabody, please?  
a) remember                      b) remind
2. She's ... to the post office. She'll be back soon.  
a) gone                              b) been
3. Can you ... Mrs Hobson to come in now?  
a) tell                                b) say
4. He wouldn't do anything stupid. He's very ...  
a) sensitive                        b) sensible
5. Albert was nervous. He hates ... speeches.  
a) doing                            b) making
6. He's out of work. He can't find a ....  
a) work                              b) job
7. It'll ... sixteen hours to get to Australia.  
a) take                               b) put
8. I can't decide yet. It depends ... what Sam says.  
a) of                                  b) on
9. Bournemouth is a well known holiday ... on the south coast.  
a) resort                            b) station
10. What time do you usually ... your lunch?  
a) have                              b) take

## 7. Pronunciation.

Put the following words in groups, according to their vowel sound: (1.) [i:], (2.) [i:], (3.) [æ], (4.) [u], (5.) [u:]. (There should be four words in each group.)

pretty, cheek, flea, add, book, chat, cliff, cheat, smooth, true, goods, jam, kick, busy, lead, roof, track, foot, rude, would.

## 8. Make sentences with «for» or «since».

Example:

He arrived at the bus-stop half an hour ago. (wait)  
He's been waiting at the bus-stop for half an hour.

1. He turned the television on four hours ago. (watch)
2. He rang Mr Peabody half an hour ago. (talk)
3. He started mending his motorbike at three o'clock. It's seven o'clock now. (try)
4. He sat down at the piano two hours ago. (play)
5. She started typing letters at ten o'clock. It's one o'clock now. (type)

## 9. Complete these sentences with either «mustn't», «needn't» or «don't have to».

1. You ... ruin the countryside. You should try to save it.
2. You ... describe him. I know what he looks like.
3. You ... miss the Edinburgh Festival. It's excellent.
4. You ... translate it. I understand Italian.
5. You ... worry. They won't do any damage.

## 10. Stress.

The stress in one of the words in each group of three is different from the other two. Which one is it?

Example: popular, decision, chemical.

Answer: decision (popular, chemical)

1. whisper, season, supply.
2. difficult, sarcastic, wonderful.
3. contain, defeat, ashtray.
4. elegant, dramatic, attractive.
5. important, politeness, innocent.

## 11. Complete these sentences with either the present perfect or the future perfect.

1. By the end of the year we (knock down) all the slums.
2. Next time you see me, I (find) a new job.
3. I'll decide when he (give) me all the details.
4. He's going to tell us after he (speak) to the referee.
5. When do you think you (finish) building the garage?

## 12. Put the verbs into the correct tense.

1. I wouldn't eat it if I (be) you. It (look) stale.
2. Percy (sail) across the Mediterranean hundreds of times, hasn't he?
3. In the eleventh century most of the English nobles (speak) French.
4. Bernard (wear) a wig for several months now.
5. I wish you (smoke) so much.
6. He (not seem) to understand what we're saying.
7. Can you make less noise? I (try) to concentrate.
8. I hope I (be able) to find a job when I (leave) school.
9. She was angry because she (wait) for an hour.
10. Just as Harry (leave) the office, he noticed a strange man in the corridor.
11. I learnt how to speak Chinese while I (live) in Peking.
12. They (not find out) if you hadn't told them.
13. Will you tell me as soon as the parcel (arrive)?
14. If I were you, I (not interrupt) them at the moment.
15. Harry (interview) hundreds of girls, but he (not chose) a new secretary yet.
16. She (eat) two packets of chewing-gum a day, doesn't she?
17. He (put) the money in the slot and said hello.
18. I (not see) Albert and Wendy for ages now.
19. Last year Steve King (get) a job as a photographer.
20. If you aren't more careful, you (hurt) yourself.

## 13. Complete these sentences with the correct form of «do» or «make».

1. Mrs Gunn's in the kitchen. She's ... an apple pie.
2. Mr Gunn's there too. He's ... the washing-up.
3. Harold Hope's a millionaire. He has ... a lot of money.
4. Eat that cabbage. It'll ... you good.
5. I ... the beds and then I ... the housework.
6. I hate flying. It ... me feel ill.
7. Please don't ... so much noise.
8. I can't come. I've got to ... my homework.
9. Do you like this dress? I ... it myself.
10. He ... a fuss, and everyone looked at us.
11. Oh dear! I'm afraid I've ... a mistake.
12. I can't ... this crossword. It's too hard.

## Final revision exercises

---

### 14. Example:

A: They shot dozens of hawks and stoats.

B: Why did they shoot dozens of hawks and stoats?

1. We buried the box in our back garden.
  2. The foreman told everyone to stop working.
  3. She's bought an old Elizabethan house.
  4. Penny shouldn't have kissed Harry Bean.
  5. The Angles and Saxons invaded England.
  6. We're going to have the hall decorated.
  7. She was wearing a long, black cloak.
  8. He won't go anywhere without his body-guard.
  9. I've arranged to meet him in the departure lounge.
10. I should have done it quickly.

### 15. Find words and phrases to complete these sentences.

1. I used to ...
2. He always talks to me whenever ...
3. Our English teacher makes us ...
4. I heard Mr Peabody ...
5. He isn't here. He must have ...
6. What would you do if ... ?
7. Last summer I ...
8. Have you ever ... ?
9. I don't feel like ...
10. My brother looks like ...
11. I don't know what it is, but it tastes ...
12. That's the woman whose ...
13. I won't do it, whatever you ...
14. Do you know the man who ... ?
15. I don't believe you. He can't have ...
16. I'm sure it was him. I saw him ...
17. I'll never forget the day when ...
18. I've never been ...
19. Tomorrow I'm going to ...
20. What will you do when ... ?
21. I've lived here ever since ...
22. I can't come now. I've got to ...
23. I've been doing these exercises for ...
24. He swerved to avoid ...
25. Do you really expect me ... ?

### 16. Answer these questions about places in Britain.

1. What's the name of the town where Shakespeare was born?
2. Where's Wedgwood pottery made?
3. What's the capital of Scotland?
4. Where will you find the famous Roman bath?
5. I want to visit a haunted house in Britain. Have you got any suggestions?
6. Where's the most famous university in England?
7. What's the name of one of England's biggest ports?
8. I want to go to the Lake District. Where shall I stay?
9. What's the capital of Eire?
10. In which part of England will you find a lot of sheep farms?

### 17. Essay.

Write a short passage about one of the following subjects.

1. Yourself. Say where you live, how long you've lived there, where you go to school, which subjects you like best at school, what you usually do at the weekend. Finally, say what you hope to do when you leave school.
2. Write a short description of a book or a film you have read or seen recently. Who was the main character? What was the film/book about? What happened at the end? Did you enjoy watching/reading it, and why?
3. Describe Sam, Sarah and Bomber's holiday. Where did they spend their holiday? How did they travel? Describe some of the places they visited, and what happened there. For example: They visited Stratford, the town where Shakespeare was born. They hired a boat, and Sarah fell into the river.





## Spelling notes

---

**1. Words which have one vowel and end in a single consonant double the consonant in the present continuous.**

to run: he's running

to hit: he's hitting

**Words which end in a single vowel + « l » usually double the « l ».**

to quarrel: they're quarrelling

careful: carefully

**2. Words like « come, move, live » drop the « e » in the present continuous.**

to come: I'm coming

to move: we're moving

**When an adjective which ends in « able/ible » is changed to an adverb, the final « e » is dropped.**

comfortable: comfortably

incredible: incredibly

**It's also dropped in:**

true: truly

argue: argument

**3. When we add « ed », « er », or « ly » to a word which ends with a consonant + « y », the « y » becomes « i ».**

to carry + ed: carried

sunny + er: sunnier

happy + ly: happily

**When « y » follows a vowel, it does not change.**

play + ed: played

play + er: player

**4. Words which end in « s », « sh », « ch » and « x » add « es » instead of « s ».**

a boss: two bosses

a watch: two watches

a fox: two foxes

I wash: she washes

**Words which end in « o » usually take « es » instead of « s ».**

a hero: two heroes

a tomato: two tomatoes

I do: he does

**but:**

a radio: two radios, a photo: two photos, a piano: two pianos.

**When we add « s » to a word which ends with a consonant + « y », the « y » becomes « ie + s ».**

a story: two stories

a city: two cities

I carry: he carries

**In words ending in « f » the « f » usually changes to « ve + s » in the plural.**

yourself: yourselves

thief: thieves

shelf: shelves

**but:**

roof: roofs



# Contractions

---

|              |                |
|--------------|----------------|
| I'm          | I am           |
| He's         | He is          |
| We're        | We are         |
| You're       | You are        |
| They're      | They are       |
| He isn't     | } He is not    |
| He's not     |                |
| They aren't  | } They are not |
| They're not  |                |
| I wasn't     | I was not      |
| You weren't  | You were not   |
| I've         | I have         |
| He's         | He has         |
| I haven't    | I have not     |
| He hasn't    | He has not     |
| I don't      | I do not       |
| He doesn't   | He does not    |
| I didn't     | I did not      |
| I'll         | I shall/will   |
| He'll        | He will        |
| I shan't     | I shall not    |
| I won't      | I will not     |
| I'd (worked) | I had (worked) |
| I hadn't     | I had not      |
| I'd (work)   | I would (work) |
| I wouldn't   | I would not    |
| I can't      | I cannot       |
| I mustn't    | I must not     |
| I shouldn't  | I should not   |
| I should've  | I should have  |
| I would've   | } I would have |
| I'd have     |                |



# Verb forms

---

## Simple present

|              |                      |                             |
|--------------|----------------------|-----------------------------|
| I work       | I do not work        | Do I work?                  |
| He/she works | He/she does not work | Does he/she work? <i>if</i> |
| They work    | They do not work     | Do they work?               |

## Present continuous

|                   |                       |                              |
|-------------------|-----------------------|------------------------------|
| I am working      | I am not working      | Am I working?                |
| You are working   | You are not working   | Are you working?             |
| He/she is working | He/she is not working | Is he/she working? <i>if</i> |
| We are working    | We are not working    | Are we working?              |
| You are working   | You are not working   | Are you working?             |
| They are working  | They are not working  | Are they working?            |

## Simple past

|               |                     |                  |
|---------------|---------------------|------------------|
| I worked      | I did not work      | Did I work?      |
| He/she worked | He/she did not work | Did he/she work? |
| They worked   | They did not work   | Did they work?   |

## Past continuous

|                    |                        |                     |
|--------------------|------------------------|---------------------|
| I was working      | I was not working      | Was I working?      |
| You were working   | You were not working   | Were you working?   |
| He/she was working | He/she was not working | Was he/she working? |
| We were working    | We were not working    | Were we working?    |
| You were working   | You were not working   | Were you working?   |
| They were working  | They were not working  | Were they working?  |

## Present perfect

|                   |                       |                    |
|-------------------|-----------------------|--------------------|
| I have worked     | I have not worked     | Have I worked?     |
| You have worked   | You have not worked   | Have you worked?   |
| He/she has worked | He/she has not worked | Has he/she worked? |
| We have worked    | We have not worked    | Have we worked?    |
| You have worked   | You have not worked   | Have you worked?   |
| They have worked  | They have not worked  | Have they worked?  |

## Present perfect continuous

|                         |                             |                          |
|-------------------------|-----------------------------|--------------------------|
| I have been working     | I have not been working     | Have I been working?     |
| He/she has been working | He/she has not been working | Has he/she been working? |
| They have been working  | They have not been working  | Have they been working?  |



# Verb forms

---

## Past perfect

|                   |                       |                    |
|-------------------|-----------------------|--------------------|
| I had worked      | I had not worked      | Had I worked?      |
| He/she had worked | He/she had not worked | Had he/she worked? |
| They had worked   | They had not worked   | Had they worked?   |

## Past perfect continuous

|                         |                             |                          |
|-------------------------|-----------------------------|--------------------------|
| I had been working      | I had not been working      | Had I been working?      |
| He/she had been working | He/she had not been working | Had he/she been working? |
| They had been working   | They had not been working   | Had they been working?   |

## Future

|                    |                        |                     |
|--------------------|------------------------|---------------------|
| I shall/will work  | I shall/will not work  | Shall/will I work?  |
| You will work      | You will not work      | Will you work?      |
| He/she will work   | He/she will not work   | Will he/she work?   |
| We shall/will work | We shall/will not work | Shall/will we work? |
| You will work      | You will not work      | Will you work?      |
| They will work     | They will not work     | Will they work?     |

## Future perfect

|                          |                              |                           |
|--------------------------|------------------------------|---------------------------|
| I shall/will have worked | I shall/will not have worked | Shall/will I have worked? |
| He/she will have worked  | He/she will not have worked  | Will he/she have worked?  |
| They will have worked    | They will not have worked    | Will they have worked?    |

## Future continuous

|                         |                             |                          |
|-------------------------|-----------------------------|--------------------------|
| I shall/will be working | I shall/will not be working | Shall/will I be working? |
| He/she will be working  | He/she will not be working  | Will he/she be working?  |
| They will be working    | They will not be working    | Will they be working?    |

## Conditional

|                   |                       |                    |
|-------------------|-----------------------|--------------------|
| I would work      | I would not work      | Would I work?      |
| He/she would work | He/she would not work | Would he/she work? |
| They would work   | They would not work   | Would they work?   |

## Past conditional

|                          |                              |                           |
|--------------------------|------------------------------|---------------------------|
| I would have worked      | I would not have worked      | Would I have worked?      |
| He/she would have worked | He/she would not have worked | Would he/she have worked? |
| They would have worked   | They would not have worked   | Would they have worked?   |





# Irregular verbs

|                |           |         |         |
|----------------|-----------|---------|---------|
| <b>b</b>       | to be     | was     | been    |
|                | to beat   | beat    | beaten  |
|                | to become | became  | become  |
|                | to begin  | began   | begun   |
| <i>comber</i>  | to bend   | bent    | bent    |
| <i>parier</i>  | to bet    | bet     | bet     |
| <i>morder</i>  | to bite   | bit     | bitten  |
|                | to blow   | blew    | blown   |
|                | to break  | broke   | broken  |
| <i>dresser</i> | to breed  | bred    | bred    |
|                | to bring  | brought | brought |
|                | to build  | built   | built   |
|                | to burn   | burnt   | burnt   |
|                | to buy    | bought  | bought  |

|          |           |         |        |
|----------|-----------|---------|--------|
| <b>c</b> | I can     | I could |        |
|          | to catch  | caught  | caught |
|          | to choose | chose   | chosen |
|          | to come   | came    | come   |
|          | to cost   | cost    | cost   |
|          | to cut    | cut     | cut    |

|          |          |        |        |
|----------|----------|--------|--------|
| <b>d</b> | to dig   | dug    | dug    |
|          | to do    | did    | done   |
|          | to draw  | drew   | drawn  |
|          | to dream | dreamt | dreamt |
|          | to drink | drank  | drunk  |
|          | to drive | drove  | driven |

|          |        |     |       |
|----------|--------|-----|-------|
| <b>e</b> | to eat | ate | eaten |
|----------|--------|-----|-------|

|          |           |        |           |
|----------|-----------|--------|-----------|
| <b>f</b> | to fall   | fell   | fallen    |
|          | to feed   | fed    | fed       |
|          | to feel   | felt   | felt      |
|          | to fight  | fought | fought    |
|          | to find   | found  | found     |
|          | to fly    | flew   | flown     |
|          | to forget | forgot | forgotten |
|          | to freeze | froze  | frozen    |

|          |         |      |       |
|----------|---------|------|-------|
| <b>g</b> | to get  | got  | got   |
|          | to give | gave | given |
|          | to go   | went | gone  |
|          | to grow | grew | grown |

|          |         |       |        |
|----------|---------|-------|--------|
| <b>h</b> | to have | had   | had    |
|          | to hear | heard | heard  |
|          | to hide | hid   | hidden |
|          | to hit  | hit   | hit    |
|          | to hold | held  | held   |
|          | to hurt | hurt  | hurt   |

|          |          |       |       |
|----------|----------|-------|-------|
| <b>k</b> | to keep  | kept  | kept  |
|          | to kneel | knelt | knelt |
|          | to know  | knew  | known |



## Irregular verbs

---

|          |  |   |   |
|----------|--|---|---|
| <b>l</b> | to lead<br>to learn<br>to leave<br>to lend<br>to let<br>to lie<br>to light<br>to lose  | led<br>learnt<br>left<br>lent<br>let<br>lay<br>lit<br>lost  | led<br>learnt<br>left<br>lent<br>let<br>lain<br>lit<br>lost   |
| <b>m</b> | to make<br>to mean<br>to meet<br>I must  | made<br>meant<br>met<br>I had to  | made<br>meant<br>met  |
| <b>p</b> | to pay<br>to put   | paid<br>put   | paid<br>put   |
| <b>r</b> | to read<br>to ride<br>to ring<br>to rise<br>to run   | read<br>rode<br>rang<br>rose<br>ran   | read<br>ridden<br>rung<br>risen<br>run  |
| <b>s</b> | to say<br>to see<br>to sell<br>to send<br>to shine<br>to shoot<br>to show<br>to sing<br>to sink<br>to sit<br>to sleep<br>to slide<br>to smell<br>to speak<br>to spell<br>to spend<br>to spread<br>to stand<br>to steal<br>to strike<br>to sweep<br>to swim | said<br>saw<br>sold<br>sent<br>shone<br>shot<br>showed<br>sang<br>sank<br>sat<br>slept<br>slid<br>smelt<br>spoke<br>spelt<br>spent<br>spread<br>stood<br>stole<br>struck<br>swept<br>swam | said<br>seen<br>sold<br>sent<br>shone<br>shot<br>shown<br>sung<br>sunk<br>sat<br>slept<br>slid<br>smelt<br>spoken<br>spelt<br>spent<br>spread<br>stood<br>stolen<br>struck<br>swept<br>swum |
| <b>t</b> | to take<br>to teach<br>to tear<br>to tell<br>to think<br>to throw<br>to tread  | took<br>taught<br>tore<br>told<br>thought<br>threw<br>trod  | taken<br>taught<br>torn<br>told<br>thought<br>thrown<br>trodden   |
| <b>u</b> | to understand  | understood  | understood  |
| <b>w</b> | to wake<br>to wear<br>to win<br>to write   | woke<br>wore<br>won<br>wrote  | woken<br>worn<br>won<br>written   |

# IMAGINE YOU'RE ENGLISH 3<sup>e</sup>



## 2 compléments pour l'élève

### Le cahier d'exercices

exercices de révision  
à faire en classe  
mémento de grammaire

### Les cassettes

3 cassettes

Pour chaque "unit" :

- le dialogue principal
- le texte de la partie C
- les exercices de grammaire et d'intonation

En vente chez votre libraire

8. m

The Noel Goodey English Course • Book 4

# Imagine you're English

Classe de **3<sup>e</sup>**

---

**Noel Goodey**

B.A. (Hons.) London

Grad. Cert. in Education (Manchester)

**Diana Gibbs**

B. Sc. (Hons.) London

avec la collaboration

**d'Hélène Clément**

Agrégée de l'Université

illustrations

**de Brian Wood**

---

# Préface

## Aux élèves

### Réussir en anglais

Votre réussite en anglais, tel est le but du cours « Imagine you're English » dont voici le « Book 4 ». A la fin de cette année vous devriez pouvoir tenir une conversation avec des Anglais, donner votre opinion et comprendre celle des autres.

### Quoi de neuf ?

■ **NOUVELLES TÊTES** : Dans le livre de 3<sup>e</sup> vous allez réviser des points de grammaire sur lesquels, peut-être, vous avez buté, et vous allez prendre connaissance de structures nouvelles et importantes. Pour rendre plus vivant ce travail linguistique, nous vous présentons les aventures d'un nouveau groupe de personnages : Steve King, un vagabond qui a fait tous les métiers dans le monde entier ; Albert Wedge, un conducteur d'autobus légèrement obèse ; Wendy Wedge, sa femme, une infirmière douée d'un sens de l'humour particulier ; Susan Naylor, une journaliste à l'œil perçant ; Mr Windybank, un de ces hommes qui trouvent toujours moyen de se disputer avec tout le monde...

Dans le dialogue principal de chaque chapitre vous trouverez Sam et Sarah Gunn et leur cousin australien, Bomber. Vous parcourrez avec eux leur itinéraire d'auto-stoppeurs qui visitent villes et villages peuplés d'Anglais vraiment anglais (... ou irlandais ou gallois...) par leurs manières et par leurs préoccupations.

■ **NOUVELLES IDÉES** : « Variety is the spice of life » disent les Anglais. Vous pratiquerez cette année toute une série d'activités : étudier des situations et en inventer d'autres ; jouer le rôle de divers personnages ; mener questionnaires et enquêtes et en présenter les résultats ; discuter en classe sur bon nombre de sujets et rédiger des comptes rendus de vos propres idées...

**ATTENTION !** Rappelez-vous que, de tous les personnages du livre de 3<sup>e</sup>, vous êtes le plus important : exprimez vos idées et vos réactions. Le contenu du livre vous aidera à parler et à écrire (en anglais naturellement) sur des sujets aussi divers que la peur, la publicité et la politesse... et bien d'autres.

Travaillez bien et **surtout** amusez-vous.

### Cassettes et disques

Pour vous aider à travailler chez vous, nous vous proposons des cassettes et des disques.

— Sur les trois cassettes, vous pourrez entendre, pour chaque chapitre, le dialogue principal, le texte de la partie C et les exercices de grammaire et d'intonation.

— Sur les six disques, vous trouverez pour chaque chapitre le dialogue de la partie B et le texte de la partie C. Vous y entendrez aussi le texte sur Londres « The Gunn's journey ».



En couverture :

Les emblèmes des 4 pays qui composent le Royaume-Uni : Angleterre, la rose ; Pays de Galles, le poireau ; Ecosse, le chardon ; Irlande du Nord, le trèfle.

Dessin de Philip Oldfield

En application de la loi du 11 mars 1957, il est interdit de reproduire intégralement ou partiellement le présent ouvrage sans autorisation de l'éditeur ou du Centre Français d'exploitation du droit de Copie (3, rue Hautefeuille - 75006 Paris).

© Librairie Classique Eugène Belin 1976

ISBN 2-7011-0264-2



## Aux professeurs

« Imagine you're English », classe de 3<sup>e</sup>, est destiné à remplir trois fonctions principales :

1. L'ouvrage termine le cours des quatre années du 1<sup>er</sup> cycle, pendant lesquelles l'élève doit acquérir une **connaissance pratique et active** de l'anglais. Une bonne part de la grammaire contenue dans le « Book 4 » n'est que révision et donne la priorité aux structures sur lesquelles les Français butent (l'opposition temps simples - temps progressifs, l'usage du gérondif ou de l'infinitif, « phrasal verbs », etc.).
2. Il développe et élargit les capacités orales et écrites des élèves.
3. C'est un **livre de transition** vers une étude plus poussée de l'anglais, étude où le langage des idées prendra davantage d'importance.

### Caractéristiques nouvelles

#### DÉVELOPPEMENT DE L'EXPRESSION ORALE

Chaque chapitre se fonde sur une double unité, linguistique et thématique. Les thèmes des chapitres sont divers (la politesse, la peur, le sport, les animaux, etc.) et se prêtent à la discussion. Grâce à ces thèmes, les élèves en sauront davantage sur la Grande-Bretagne et sa culture, mais aussi — et c'est le plus important — ils apprendront à exprimer leurs propres opinions en anglais. Les différents éléments de chaque chapitre montrent différents aspects du thème ; ensuite, sous la rubrique « What do you think ? », les élèves sont conduits à une discussion courte et soigneusement construite sur ce thème. On ne leur demandera jamais de discuter de généralités vagues ou abstraites, mais plutôt de situations bien définies et quotidiennes.

Pour faciliter la discussion et la rendre à la fois vivante et courtoise, les élèves apprendront un certain nombre de chevilles du discours (par exemple « on the other hand », « that's all very well », « the point is », etc.). Quant à l'ordre des thèmes, il est tel que les élèves pourront réutiliser dans les chapitres suivants des idées discutées antérieurement.

Toujours pour rendre l'expression orale plus convaincante, nous avons introduit dans le livre de l'élève une rubrique « Stress and intonation » et quelques symboles phonétiques dans les exercices de prononciation des « Supplement » (l'apprentissage de la phonétique sera développé dans le second cycle).

Enfin, sous la rubrique « Invention », on trouve une série d'activités de création. Elles peuvent être faites oralement ou par écrit et elles peuvent être choisies, dans chaque chapitre, en fonction des goûts et des capacités de la classe.

#### DÉVELOPPEMENT DU TRAVAIL ÉCRIT

Chaque chapitre se termine par un « Written work ». Il s'agit d'un compte rendu fondé sur le thème du chapitre. Chaque fois que cela est possible, nous en proposons une rédaction à titre d'exemple dans le fichier pédagogique ; elle peut être lue aux élèves pour les aider, avant qu'ils ne rédigent leur propre essai.

### Le livre

Chacun des 18 chapitres est divisé en trois parties : A, B et C.

**PARTIE A** (1<sup>re</sup> et 2<sup>e</sup> pages de chaque chapitre).

**Les structures grammaticales** du chapitre sont présentées grâce à des situations fortement typées qui démontrent clairement leur utilisation et en donnent de nombreux exemples.

Sous la rubrique « Questions », les formes interrogatives correspondantes sont mises en pratique. Les élèves construisent alors leurs propres questions d'après les modèles du livre. La rubrique « Practice » permet aux élèves d'être plus inventifs et de se servir de la structure dans des situations différentes. Enfin, comme ultime préparation au dialogue, deux expressions idiomatiques sont données en situation : on les retrouvera dans la Partie B.

**PARTIE B** (3<sup>e</sup> et 4<sup>e</sup> pages de chaque chapitre).

Cette seconde double page contient le **dialogue principal**. Le sujet de tous les dialogues est le voyage en auto-stop de Sam et Sarah Gunn et de leur cousin australien Bomber. Comme les trois jeunes gens font le tour du Royaume-Uni, les élèves reçoivent beaucoup d'informations sur le pays et apprennent à faire face à un grand nombre de situations pratiques (retenir une place sur un bateau, téléphoner sur le réseau interurbain, rendre visite à quelqu'un, par exemple). En même temps les problèmes actuels (la pollution, l'industrialisation, la chasse, etc.) sont évoqués. La combinaison de ces centres d'intérêt permettra aux élèves d'improviser, de jouer et d'exprimer leurs opinions. Dans chaque dialogue, les excellents dessins de Brian Wood reflètent la diversité des expériences de nos trois voyageurs.

Trois rubriques :

« Stress and intonation » pour travailler particulièrement l'accent, grâce à des phrases choisies dans le dialogue, où l'humeur des personnages détermine un certain type d'intonation.

« Invention » permet à la classe d'écrire et d'utiliser dialogues, questionnaires, lettres, etc., d'après les situations des parties A et B.

« What do you think ? » fournit des questions qui mènent à de courtes discussions en classe sur le thème du chapitre, toujours d'après les situations des parties A et B.

**PARTIE C** (5<sup>e</sup> et 6<sup>e</sup> pages de chaque chapitre).

Ici se trouve le **texte**, généralement en prose non dialoguée. C'est la base d'un exercice de compréhension et d'une discussion. Les élèves auront souvent à saisir la relation profonde du texte avec le thème apparent du chapitre.

On notera que ces textes, joints à ceux des pages « Supplement », sont en nombre suffisant pour être présentés au B.E.P.C.

Enfin, on trouve de nouveau les rubriques « Invention », « What do you think ? » et « Written work » auxquelles les élèves auront été amplement préparés par les exercices antérieurs du chapitre.

Chaque chapitre s'achève par une courte citation qui sert de résumé ou de contrepoint au thème du chapitre.

#### **SUPPLEMENT**

Après les chapitres 4, 8, 12, 16, 18, se trouvent les pages « The Gunns' Journey » et « Supplement ».

« The Gunns' Journey » consiste en photos et informations sur les lieux que les trois jeunes gens visitent (les photos renvoient aux chapitres précédents). Les **informations géographiques et culturelles** seront fort utiles aux élèves s'ils ont l'occasion d'aller en Grande-Bretagne. Il y a également une carte du « Gunns' Journey » au début du Triliber.

Les pages « Supplement » contiennent des exercices très variés et un texte avec des questions à choix multiples. Cet ensemble est à utiliser au gré du professeur selon les capacités et les goûts des élèves : il ne contient aucun nouvel élément de grammaire par rapport au cours principal.

## Le Triliber

Nous appelons ainsi le petit livret collé à l'intérieur du livre (le chiffre de chaque page du Triliber est précédé de T). Le Triliber offre deux possibilités d'utilisation pour chaque chapitre :

### 1. TRILIBER OUVERT ET LIVRE OUVERT

Seule **la page de gauche** (numéro pair) du Triliber est alors visible. On y trouve la liste du vocabulaire anglais/français du chapitre et des notes de grammaire expliquant en français les points importants des structures étudiées. C'est **une page de référence** pour le travail personnel des élèves. En principe, **on ne s'en servira pas en classe**. Cinq phrases de thème utilisant les structures apprises dans le chapitre s'y trouvent aussi.

### 2. TRILIBER OUVERT ET LIVRE FERMÉ

Deux pages du Triliber sont alors visibles, mais elles ne concernent pas le même chapitre. C'est sur **la page de droite** (numéro impair) **précédant** la page de gauche dont nous venons de parler que vous trouverez :

- une série de questions sur le dialogue principal,
- une série d'exercices,
- 5 phrases de version.

Pour ces travaux, les élèves ne se servent que **de leur intelligence et de leur mémoire** puisque le livre est fermé et que le vocabulaire et la grammaire du jour ne sont pas visibles (ils sont au verso).

Toujours dans le Triliber, après les chapitres 4, 8, 12 et 16, nous avons introduit des exercices de révision et le vocabulaire correspondant au « Gunns' Journey » et aux « Supplément ». Après le chapitre 18, une série d'exercices de révision peuvent être utilisés comme test de contrôle. Des notes d'orthographe, une liste de formes verbales et une liste de verbes irréguliers achèvent ce Triliber.

On trouvera en page T 4 la table des matières du Triliber.

**Ainsi en un seul volume, les élèves ont un livre pour la classe, tout en anglais, un cahier de travaux dirigés et un guide de travail personnel.**

## Bandes

9 bandes magnétiques accompagnent le livre. Pour chaque chapitre, nous avons enregistré :

- les courts dialogues ou monologues de la Partie A ;
- le dialogue principal et le « Stress and intonation » ; **vous entendrez de légers accents régionaux, là où cela a été nécessaire** ; les élèves ainsi seront moins déconcertés par les innombrables variantes de l'anglais parlé ;
- le texte de la Partie C.

Ces bandes contiennent également :

- un groupe de « drills » de grammaire et d'intonation ;
- les exercices de prononciation et les textes des pages « Supplément » ;
- le texte sur Londres (à la fin du livre).

Tout ce qui est enregistré est signalé dans le livre : le début de l'enregistrement par le signe ⓈⓈ ; la fin de l'enregistrement par le signe Ⓢ

## Fichier pédagogique

Pour cet ouvrage comme pour les précédents, il nous a paru intéressant de fournir un **fichier pédagogique** très complet. Les professeurs y trouveront de nombreux moyens d'exploitation du livre, ainsi que le texte des « drills » enregistrés.

# Progression

| CHAP.   | GRAMMAR  | PAGES | EXPRESSIONS  | PAGES      |
|---|--|-------|--|------------|
| <b>1</b>  | present perfect and simple past<br>« for », « since » and « ago »                | 8     | How long will it take?<br>How far is it?                     | 8<br>9     |
| <b>2</b>  | so much/so many<br>to look, sound, taste, smell                                  | 14    | Chips as well<br>Make up your mind                           | 14<br>15   |
| <b>3</b>  | relative pronouns<br>interrogatives  | 20    | Let's get away!<br>That's all very well                      | 20<br>21   |
| <b>4</b>  | polite requests: will you ...,<br>may I ..., could you ..., would you mind ... ? | 26    | How do you do<br>I'm sorry to bother you                     | 26<br>27   |
| The Gunns' Journey: Stoke-on-Trent, Stratford-on-Avon, Oxford.    |  |       |  | 32         |
| Supplement 1 (Text: The ship of the desert)                       |  |       |  | 34         |
| <b>5</b>  | tag-questions<br>I don't want to, have to, etc.                                  | 38    | I daren't<br>I beg your pardon                               | 38<br>39   |
| <b>6</b>  | might have done, can't have done,<br>must have done.                             | 44    | They remind her of ...<br>It's far more expensive            | 44<br>45   |
| <b>7</b>  | sense verbs + -ing<br>or infinitive without « to »                               | 50    | Find out ...<br>Too much to do                               | 50<br>51   |
| <b>8</b>  | must, have to, have got to<br>« mustn't » and « needn't »                        | 56    | On the other hand<br>Do be tidy!                             | 56<br>57   |
| The Gunns' Journey: Bournemouth, Bath, Penfound Manor, Mid-Wales. |  |       |  | 62         |
| Supplement 2 (Text: Why learn English?)                           |  |       |  | 64         |
| <b>9</b>  | past perfect/past perfect cont.<br>present perfect/pres. perfect cont.           | 68    | They suit you<br>I can't keep up with you                    | 68<br>69   |
| <b>10</b>   | used to<br>whenever, wherever, etc.  | 74    | The day after tomorrow<br>Don't make a fuss                  | 74<br>75   |
| <b>11</b>   | make/let/want/expect<br>« when, as soon as », etc. in future sentences           | 80    | His uncle brought him up<br>He got on with everyone          | 80<br>81   |
| <b>12</b>   | verbs + gerund   | 86    | On his own<br>It's no good doing that                        | 86<br>87   |
| The Gunns' Journey: Chester, Liverpool, Ambleside, Dublin.        |  |       |  | 92         |
| Supplement 3 (Text: News-flash)                                   |  |       |  | 94         |
| <b>13</b>   | gerund constructions   | 98    | I'll ring her up<br>A friend of mine                         | 98<br>99   |
| <b>14</b>   | have something done<br>should have done/should have been doing                   | 104   | What's wrong?<br>He can't afford it                          | 104<br>105 |
| <b>15</b>   | supposed to, seem to<br>each other, themselves                                   | 110   | So that he can win<br>The trouble is ...                     | 110<br>111 |
| <b>16</b>   | any Englishman, anyone, etc.<br>too heavy for him to carry                       | 116   | The point is ...<br>By the way                               | 116<br>118 |
| The Gunns' Journey: Inverness, Edinburgh, York.                   |  |       |  | 122        |
| Supplement 4 (Text: The spider and the King of Scotland)          |  |       |  | 124        |
| <b>17</b>   | unless, would be doing<br>revision of conditionals                               | 126   | I wish I hadn't ...<br>I wish you wouldn't ...               | 126<br>127 |
| <b>18</b>   | future perfect<br>future continuous  | 132   | I'll come and see you off<br>Waiting for something to happen | 132<br>133 |
| The Gunns' Journey: London.                                       |  |       |  | 138        |
| Index   |  |       |  | 140        |

| DIALOGUES                   | PAGES | TEXT                                   | PAGES | CHAP. | TAPES |
|-----------------------------|-------|--|-------|-------|-------|
| Jump in!                    | 10    | Sail away!                             | 12    | 1     | 1     |
| Move along, please!         | 16    | The taste of the British               | 18    | 2     |       |
| Is it worth being famous?   | 22    | A man and his magic                    | 24    | 3     |       |
| Could we come in, please?   | 28    | Don't be so rude                       | 30    | 4     |       |
|                             |       |  |       |       | 2     |
| Goodbye, Sidney             | 40    | My language                            | 42    | 5     |       |
| A message from the past     | 46    | When the past disappears ...           | 48    | 6     |       |
| The ghost of Penfound Manor | 52    | Are you sure it happened like that? 54 | 54    | 7     |       |
| Go and dig somewhere else!  | 58    | Chemicals at war                       | 60    | 8     | 4     |
|                             |       |  |       |       |       |
| Fashion goes to her head    | 70    | A real bargain                         | 72    | 9     |       |
| Keep your fingers crossed   | 76    | Seven years' bad luck                  | 78    | 10    |       |
| Could you lend us a jack?   | 82    | A day in the life of a referee         | 84    | 11    | 6     |
| Imagine falling!            | 88    | The spider                             | 90    | 12    |       |
|                             |       |  |       |       |       |
| The wrong number            | 100   | The world needs me                     | 102   | 13    |       |
| Bomber's dream              | 106   | The case of the Charlie Parker         | 108   | 14    | 8     |
| Lancashire v. Yorkshire     | 112   | On your marks! Get set! Go!            | 114   | 15    |       |
| The fox-hunt?               | 118   | The flea's revenge                     | 120   | 16    |       |
|                             |       |  |       |       |       |
|                             |       |  |       |       | 9     |
| No fighting, please!        | 128   | The history lesson                     | 130   | 17    |       |
| Cheerio, Bomber !           | 134   | Look how much things have changed      | 136   | 18    |       |
|                             |       |  |       |       |       |

# CHAPTER 1

present perfect and simple past  
“for”, “since” and “ago”

## ***He's been everywhere***

Steve King loves travelling.

He's spent most of his life abroad. He's travelled all over the world, and he's had hundreds of different jobs. He's worked on a farm. He's taught English. He's even been a stuntman for a film company!

Last year Steve found a job as a photographer in Rome. He took photos of the tourists there. He couldn't understand why some of them went abroad. They complained about everything. They didn't like Italian food; and they felt ill because the sun was too hot. Steve has never forgotten the English woman who said, “I've spent two hundred pounds on this holiday, and I can't find a good cup of tea anywhere!”

### **Questions**

Ask

- if Steve has spent much time abroad
- where he's travelled

... find more questions and give the answers.

### **Practice**

Imagine you're a stuntman!

What are some of the things you've done?  
(Example: I've jumped off London Bridge.)

### **Questions**

Ask

- what sort of job Steve found
- if he took photos of the tourists

... find more questions and give the answers.

### **Practice**

Imagine you're asking Steve King about his life. Work in pairs and write a short dialogue. Ask and answer questions like:  
“How many countries have you been to?”  
“What did you do when you were in ...?”

*These situations will help you to learn the expressions.*

## ***How long will it take?***

Steve King's in a taxi. He's going to the station.

Ⓢ STEVE: I'm in a hurry. How long will it take to get to the station?

Ⓢ DRIVER: It usually takes ten minutes. But there are traffic jams everywhere today. It'll take us about half an hour, I'm afraid. Ⓢ

## ***He's been a bus-driver for thirty years***

Albert Wedge is a bus-driver. He works for London Transport. He's forty-nine now. He started his job thirty years ago. He's worked for London Transport since he was nineteen. He's been a bus-driver for thirty years.

It's Saturday. Albert's fed up. He hasn't seen his wife, Wendy, for five days. He hasn't seen her since Monday. The last time they were together was nearly a week ago. Wendy Wedge is a nurse, and she's had to work every night this week.

### **Questions**

When did Albert start his job?  
How long has he worked for London Transport?  
When was the last time he saw Wendy?  
(Answer with "for", "since" and "ago".)

### **Practice**

1. Albert and Wendy Wedge got married when they were twenty. They're both forty-nine now. When did they get married? How long have they been married? (Make three sentences with "ago", "for", "since".)
2. Imagine you've lived abroad for two years. You miss a lot of the things you did at home (the films you saw, the things you did with your friends, etc.). Make sentences about the things you haven't done for two years/since you left home.

## ***How far is it?***

© Steve managed to catch his train. He's talking to another passenger.

© STEVE: I'm going to Harrow. I've never been there before. Do you know how far it is?

PASSENGER: Yes, I do. It isn't far. It's about ten miles from London. We'll be there in twenty minutes. ©

# Jump in !

Sam Gunn and his sister Sarah live in Stoke-on-Trent (p. 32). Their cousin's visiting them. His name's Bernard, but everyone calls him "Bomber". Five years ago Bomber and his family went to live in Australia. Now he's come back to visit Britain again. Bomber, Sam and Sarah are going to have a holiday together. They're standing at the side of the road, outside Stoke. They're hitch-hiking to Stratford.





◎ BOMBER: How far is it to Stratford, Sam?

◎ SAM: About sixty miles. It'll take us about an hour and three quarters to get there.

SARAH: Hey, look! That lorry's stopping for us... Hello! Can you take us to Stratford, please?

DRIVER: Stratford? O.K. Jump in! Two in the front with me, and one in the back.

BOMBER: I'll go in the back. Plenty of fresh air!

DRIVER: I suppose you're on holiday?

SARAH: Yes, that's right. The boy in the back's our cousin. He lives in Australia. He's come back to visit his old country.

DRIVER: He must be mad.

SARAH: What?

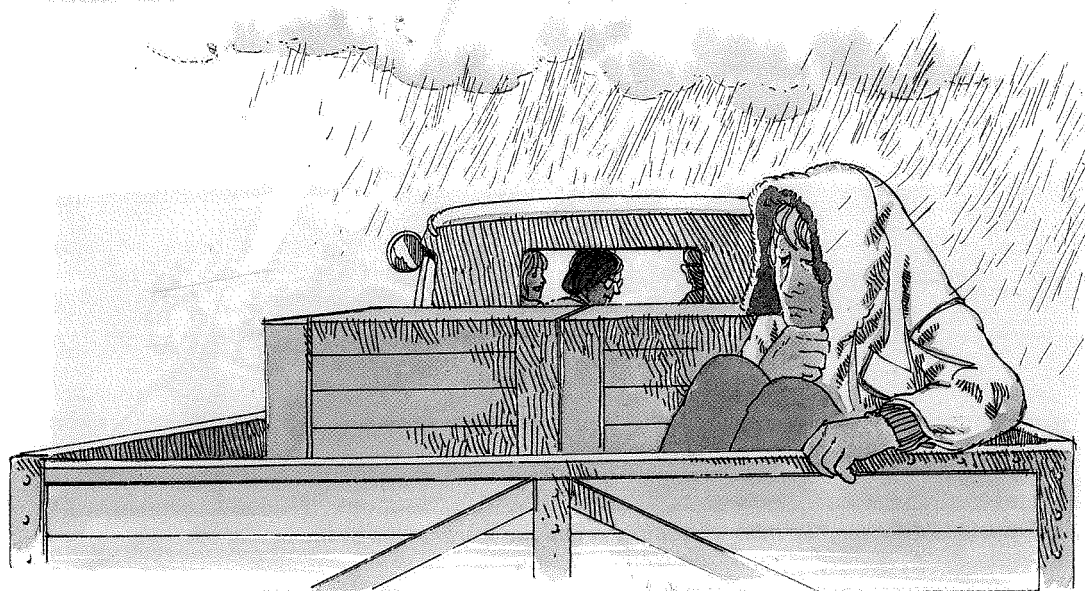
DRIVER: He must be mad. The weather's awful. There are traffic jams everywhere. And food costs a fortune.

SARAH: Well, at least he'll see some friendly English faces again. He hasn't seen any for five years.

DRIVER: Friendly English faces! You're joking. There aren't any. Everyone's got too many problems nowadays.

SAM: Oh dear! It's just started raining. Poor old Bomber'll get soaked.

DRIVER: Never mind. England wouldn't be the same without the rain, would it?



### Stress and Intonation

The lorry-driver's miserable and pessimistic. Sarah's optimistic and cheerful.

◎ Driver: He must be mad.↓ The weather's awful.↑ There are traffic jams everywhere.↑ And food costs a fortune.↓

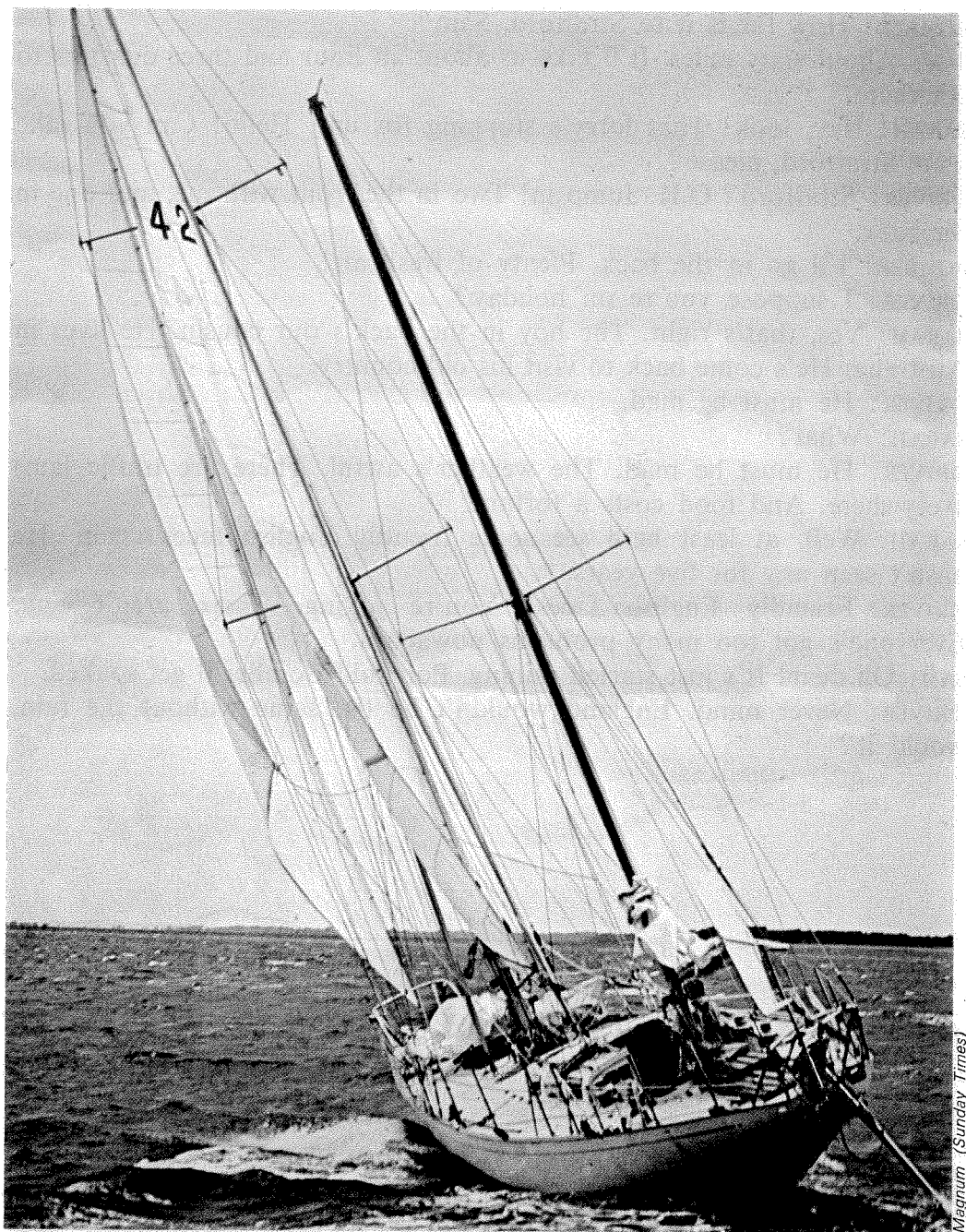
Sarah: Well, at least he'll see some friendly English faces again.↑

Driver: Friendly English faces!↑ You're

joking.↓ There aren't any.↓ Everyone's got too many problems nowadays.↑ ◎

### What do you think?

Look again at Parts A and B. Say why the following people travel: Steve King, foreign tourists, Albert Wedge, the lorry-driver. What about Sam, Sarah and Bomber — why are they travelling? Why do you think they're hitch-hiking?



*Sir Francis Chichester, the man who sailed round the world alone at the age of 65.*

### **What do you think?**

Like Percy Andrews, more and more people nowadays sail away in small boats to start a new life. Can you think why they do this? Do you think it's always easy? Give reasons for your answer.

# Sail away!

© “I’ve done it. I’m free. Goodbye, old England!” Percy Andrews did a little dance on the deck of the 9-metre yacht which had taken him exactly a hundred and fifty-seven weekends to build. A passing gull, shocked by the dancing figure on the boat below, flew away in alarm. Percy smiled as he remembered how his boss at the post office had taken the news. The poor man’s face had turned pale with surprise. “But, Percy, you’re fifty years old and you’re a postman,” he’d said. “Postmen can’t just go and sail round the world.” “Of course they can,” thought Percy, as he watched the sea slide past the boat. “Englishmen have always been sailors.” And he mentally added his name to the list of the famous — Sir Francis Drake, Captain Cook, Lord Nelson, Sir Francis

Chichester, Percy Andrews... “Why not?” he thought.

But England didn’t seem happy to lose this twentieth century adventurer, and as Percy’s yacht moved slowly away from Plymouth, a grey blanket of fog slid lovingly after him. Percy’s head was full of the Azores and wonderful, exotic beaches, but old mother England had different ideas. “Stay with us, Percy. The world’s too big for an English postman.” The wind dropped; the fog came down and hid the wide Atlantic. “Damn! I can’t see a thing,” said Percy, and he began to feel more like a postman than a sailor. He started the engine and steered the yacht in a sad semi-circle back towards Plymouth. “Tomorrow’s another day,” he thought. “I’ll try again tomorrow.” ©

## Questions

1. Why did Percy do a little dance on the deck?
2. How long had it taken him to build the yacht?
3. How did the gull feel when it saw Percy? Why?
4. Why had Percy’s boss been surprised by the news?
5. What did Drake, Cook, Nelson and Chichester have in common?
6. When the fog came down, it seemed that England was trying to do something. What?
7. Which word in the passage suggests that the fog was like a mother?
8. Before the fog came down, why was Percy feeling excited?
9. Why is it difficult to sail when it’s foggy?
10. Why does the writer say a “sad” semi-circle?

## Written work

Look again at the chapter and write a short passage about travel. Say why different people travel (some people, lorry-drivers for example, travel because it’s their job...). What about you? Say if you’d like to be one of the characters in Chapter 1 and why.

*When you travel somewhere, are you often excited? But are you ever disappointed when you arrive? Here’s what Robert Louis Stevenson, the author of ‘Treasure Island’, said:*

*“To travel hopefully is a better thing than to arrive.”*

*Robert Louis Stevenson (1850-1894)*

# CHAPTER 2

so much/so many  
to look, sound, taste, smell

## ***Don't drink so much beer!***

Albert Wedge is at the doctor's.

⊙ DOCTOR: You must lose weight,  
⊙ Mr Wedge. You're too fat. You probably eat too many potatoes.

ALBERT: I know. And I drink too much beer. I don't get much exercise either.

DOCTOR: Well, Mr Wedge. Don't drink so much beer. Don't eat so many potatoes. Don't sit at home so much — run round the park every evening! You'll soon lose weight.

⊙

## ***It sounds revolting!***

Albert's on a diet. It's supper-time. He's looking at the food on the table.

⊙ ALBERT: Mmm! Those chips look good.

⊙ WENDY: You can't have any. You're on a diet.

ALBERT: Well, the steak and kidney pie looks nice. It smells good too.

WENDY: That's for me. Your supper's in the kitchen. You're having boiled fish.

ALBERT: Ugh! That sounds revolting.

WENDY: Here you are, dear.

ALBERT: That doesn't look very nice.

WENDY: Try it! Go on! Taste it!

ALBERT: Ugh! It tastes awful.

WENDY: Never mind, Albert. If you follow this diet, you'll lose ten kilos.

⊙

### **Questions**

Ask

- if Albert eats many potatoes
- if he drinks much beer
- if he gets much exercise
- if Albert should drink more beer
- if he should eat more potatoes
- if he should sit at home more

### **Practice**

Make sentences with "Don't... so much/many..."

Give advice to someone who:

1. buys two packets of cigarettes a day.
2. is always tired — he goes out every evening.
3. has bad dreams every time he sees a horror film.
4. always has an enormous telephone bill.
5. often feels ill — he has curry for breakfast, lunch and supper.

### **Questions**

Do the chips look good?

Does the boiled fish sound nice?

... find more questions and give the answers.

*These situations will help you to learn the expressions.*

## ***Chips as well***

Albert Wedge and his friend Sid are in a café. They're going to have their lunch.

⊙ SID: What are you going to have, Albert?

⊙ ALBERT: I'm going to have chicken. I think I'll have chips as well. I'm starving.

SID: Chips as well! I thought you were on a diet, Albert!

⊙

## ***What does it taste like?***

While Albert and Wendy are having their supper, they're watching a programme on T.V. It's called "Can you guess?"

© QUIZMASTER: Good evening, ladies and gentlemen. Our first guest tonight is Mrs Mary Pod. Mrs Pod, listen to the voice of this famous actor. Who do you think it is?

VOICE: A horse! A horse! My kingdom for a horse!

MRS POD: It sounds like Laurence Olivier.

QUIZMASTER: Yes, well done! It's Laurence Olivier. Now I'm going to cover your eyes. Feel this object. What do you think it is?

MRS POD: It feels like a tin-opener.

QUIZMASTER: Yes, it's a tin-opener. Good! Now taste this food. What is it, Mrs Pod?

MRS POD: It tastes like steak and kidney pie. It tastes very good too!

ALBERT: Lucky woman! ©

### **Questions**

Who does the voice sound like?

What does the object feel like?

What does the food taste like?

### **Practice**

Play "Can you guess?" yourselves.

Tell someone in the class to speak; ask "Who does it sound like?"

Draw an object on the board; ask "What does it look like?"

Collect a variety of objects, and some food too; ask "What does it feel/smell/taste like?"

## ***Make up your mind!***

Albert and Sid are looking at the menu. They're choosing their pudding.

© ALBERT: Have you made up your mind, Sid?

© SID: Yes, I'm going to have jam tart and custard. How about you?

ALBERT: I don't know. I can't decide.

SID: Well, make up your mind, then we can order. ©





SAM: What about you, Sarah?

SARAH: I don't know. I can't make up my mind.

VOICE: Hurry up, please. Move along.

SAM: That jam tart and custard looks good.

BOMBER: Yes, I fancy that too. Hey, don't push, Sarah!

SARAH: I can't help it. It's the people behind. I haven't even chosen my first course yet.

VOICE: Move along to the cash desk, please.

CASHIER: Bacon, egg, sausage and chips, jam tart... ninety-five pence, please. Steak and kidney pie, peas, chips, bread, jam tart, coffee... one pound forty please, dear.

BOMBER: One pound forty!

CASHIER: Well, you shouldn't eat so much, should you, dear? Take your tray. Next! Ten pence, please, miss.

BOMBER: Ten pence! That's cheap, Sarah.

SARAH: I've only got an apple. I didn't have time to take anything else!

©



## Invention

Imagine you're going to open a restaurant. Work in groups. First, decide what sort of restaurant it will be: an ordinary restaurant or self-service, cheap or expensive? Choose a name for your restaurant. Write a short menu with prices. Then describe the restaurant and read the menu. The rest of the class must say what they think of it (It sounds nice/a bit expensive, etc.).

Finally, imagine that one of you is the waiter, and invite two or three pupils from another group to come to your restaurant.

(The "customers" look at the menu and order their meal. The "waiter" or "waitress" takes the orders and brings the food. The "customers" taste their food and give their opinion).

# The taste of the British

1 © Porridge, bacon and eggs, toast and  
marmalade, and two cups of strong  
tea — that was a real breakfast, a break-  
fast that made the miner's back strong,  
5 the student's head clear and the day's  
problems easy. But, people of the world,  
take out your handkerchieves, because  
the news is sad. The British breakfast is  
dying. It's suffering from a terrible  
10 disease — cornflakes. The disease is  
spreading through the kitchens of the  
nation. More and more people can't  
resist — cornflakes are quicker; you  
don't have to cook them. But that isn't  
15 all. There's another cruel killer ready  
to poison the dying breakfast: "instant"  
tea has been seen on a lot of kitchen  
tables. Like cornflakes, it's quicker;  
it's more convenient.  
20 Time in Britain is becoming more im-  
portant than taste. You'll hear people  
say: "I had a lovely lunch. It only took  
ten minutes to cook." or "Let's have

some fish fingers. They're so quick."  
25 But what do they taste like? I don't  
think people have got time to notice.  
Nowadays you can buy almost every-  
thing in tins or in packets — even the  
roast beef of England has been impris-  
30 soned in a plastic bag!

Some people haven't even got time to  
open a tin, so they buy their dinner at  
a "take-away" shop. They can take  
home a pizza, or a Chinese meal, or a  
35 fried chicken. And, of course, there's  
always the Fish and Chip shop. But  
even in the "take-aways" the story's the  
same — food is beginning to taste like  
the chemicals that are used to keep it  
40 "fresh".

The British breakfast is dying. And it's  
trying to tell us something: "You are  
what you eat." So, if our food becomes  
more tasteless, perhaps we'll become  
45 less interesting as well. And, like frozen  
chickens, we'll have no real taste at all.

©

## Questions

1. Why does the writer think the British breakfast is good for you?
2. Are more and more people eating the traditional British breakfast?
3. What things are killing the traditional breakfast?
4. Why are cornflakes more convenient?
5. Why do you think people like using "instant" food?
6. Some people don't think about the taste of their food. Why not?
7. Food in Britain today isn't the same as it was fifty years ago. Why not?
8. Why are "take-away" shops convenient?
9. Why are chemicals put in food?
10. What does the writer mean when he says: "we'll have no real taste"?

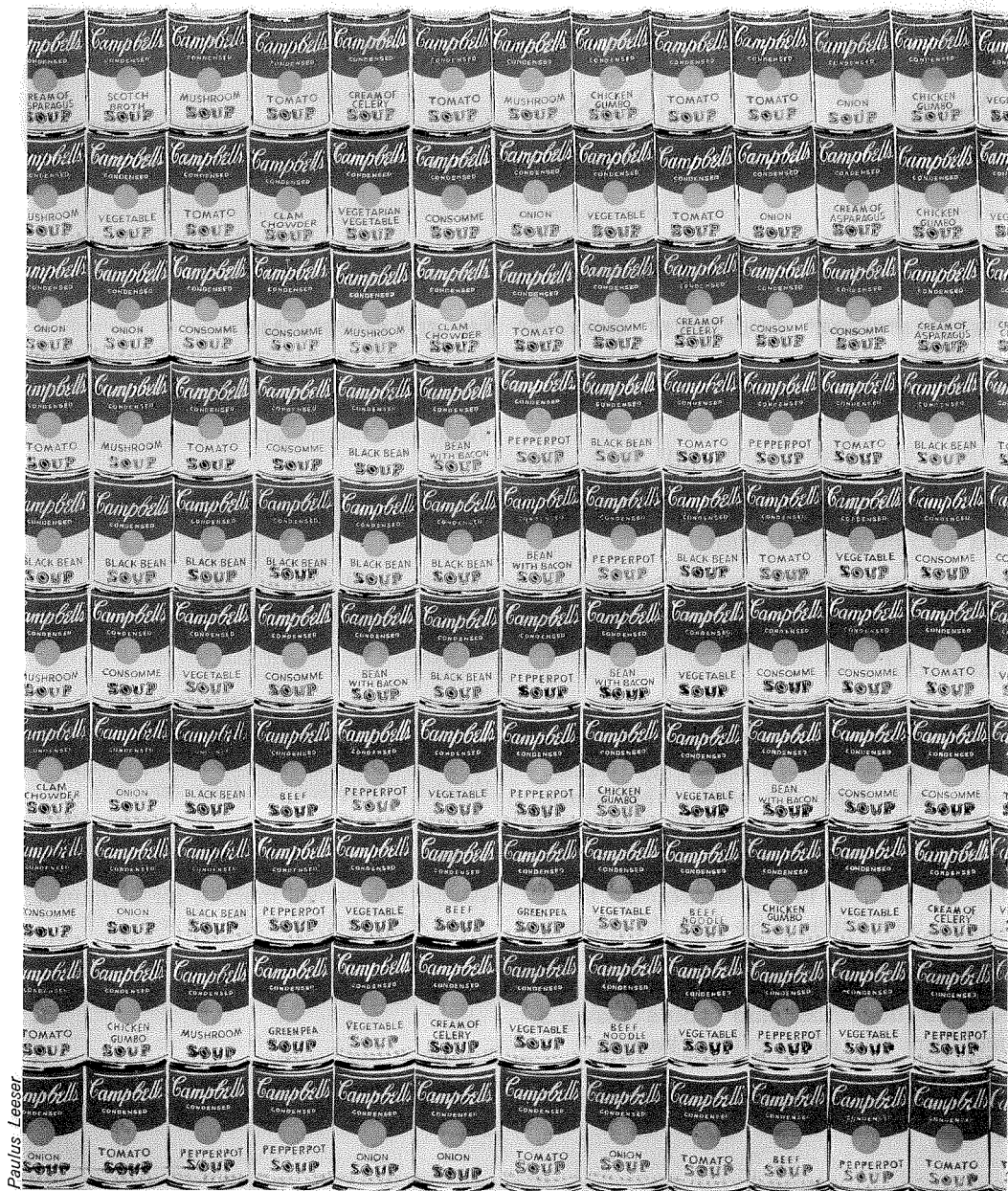
## What do you think?

Why do you think there's more and more  
"instant" food nowadays? (for example:  
Why haven't many women got time to do  
much cooking?) Would you rather eat  
home-made food or food out of a packet?  
Why?

## Written work

Look again at the chapter, and then write  
a short passage about food. Why did  
Albert Wedge have to go on a diet? Say  
if you think that many people eat too  
much. Do you think you eat more than  
you need? Can you give some examples?  
Secondly, say how food is changing  
nowadays — mention the advantages and  
disadvantages of instant food. Finally,





*Today even the artist finds instant food interesting !  
 “200 Campbell’s Soup Cans” by the American, Andy Warhol (detail).*

say if you'd rather have instant or home-made food, and why.

Here's some useful information:

Two-thirds of the world's population doesn't eat enough.

A lot of people suffer from serious diseases because they eat too much, not too little. A dog or cat in the U.S.A. eats better than a child in poorer countries.

Soon 80 % of food in Britain will come from packets and tins.

*Harry Secombe is a famous comic actor. He's very fat. Here's his advice to people who want to lose weight.*

*"Eat as much as you like — just don't swallow it."*

*Harry Secombe*

# CHAPTER 3

relative pronouns  
interrogatives

## ***Someone whose voice is different***

David Jones is a singer, a very successful one. You'll find his story in all the magazines. They'll tell you how he became famous, what he thinks, what he does, where he lives, when he goes out, and who he goes out with.

You can read about the place where he was born, the reason why he became a singer, and the day when he made his first record.

The girls who like David read all the articles about him. And the boys who like the girls who like David try to copy him. They copy the clothes he wears, and the things he says. They smoke the cigarettes David smokes.

The magazines that talk about David make a lot of money. So does the company which sells his favourite cigarettes, and the company that sells his records. And so does the man who's David's manager. His name's Tom Patton.

### **Questions**

What will the magazine articles tell you?

Which place can you read about?  
What else can you read about?

Which girls read all the articles?  
Which boys try to copy David?  
Which clothes/things do they copy?  
Which cigarettes do they smoke?

Which companies make a lot of money?  
And who makes a lot of money?

*These situations will help you to learn the expressions.*

## ***Let's get away!***

David Jones has just given a concert. There are so many people outside the theatre that he can't leave.

Ⓢ DAVID: Look at all those people, Tom! If we go outside, we'll never get away from them.

TOM: Don't worry, David. You'll get away easily. We're going to hide you in the boot of the car! Ⓢ

Tom Patton's very important. He tells David what to say, what to wear, and how to smile in front of a camera.

But, in a few years, Tom will find someone else — someone whose name is new, whose voice is different; someone whose face is more interesting than David's. Because Tom's a man who likes money; and he knows that the stars who make money today will probably be forgotten tomorrow.

### Questions

What does Tom Patton tell David?

What sort of person will Tom find?

What sort of man is Tom?

Which stars will be forgotten tomorrow?

### Practice

Look at this conversation between David Jones and a man who's interviewing him. Complete the conversation (Using these words: what, than, that, you, where, whose, I, what); then work in pairs and read it.

Interviewer: Tell me about the place ... you were born, David.

David: I was born in a place called Henllan, in Wales.

Interviewer: Nowadays magazines are full of articles about you. Do you think everything ... is said about you is true?

David: No, I don't think so. A lot of ... is said is rubbish. It's just for publicity.

Interviewer: Do many people know ... you're really like?

David: Some people do, but not many.

Interviewer: Do you think the publicity ... get is very important?

David: Of course it is. There are singers ... records are much better ... mine. But they don't sell as well. It's because the records ... make get more publicity.

---

## ***That's all very well***

◎ One of the girls outside the theatre is talking to a man at the door.

◎ GIRL: Please let me come in. I want to get David's autograph.

MAN: That's all very well, miss, but so do all the other girls here.

GIRL: But I've been here for five hours.

MAN: That's all very well, miss, but so have the others. And I can't let you all come in, can I? ◎



## Is it worth being famous?

*Stratford-on-Avon (p. 32) is the town where William Shakespeare, the great English writer, was born in 1564. Last night Sam, Sarah and Bomber went to the Royal Shakespeare Theatre in Stratford to see one of Shakespeare's plays, "Richard the Third". This morning they're in a rowing-boat on the river. Sarah has just recognised somebody in another boat.*

© SARAH: Hey! Look, you two! There's Richard III!

© SAM: Richard III? Where?

SARAH: In that boat over there, near the willows. It's Adrian Bailey, the actor who played Richard III.

### Stress and Intonation

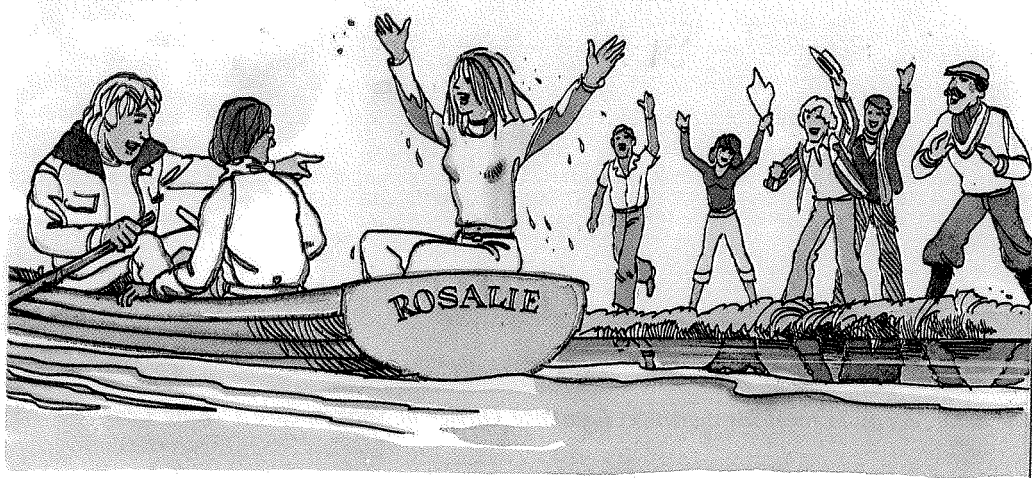
Sarah's very excited. Sam and Bomber think she's crazy!

© Sarah: It's Adrian Bailey, ↓ the actor who played Richard the Third. ↓

Bomber: Rubbish! ↓ If that's Adrian Bailey, ↑ I'm William Shakespeare. ↓

Sam: I agree. ↓ He doesn't look at all like Adrian Bailey. ↓ I bet you fifty pence it isn't him. ↓ ©

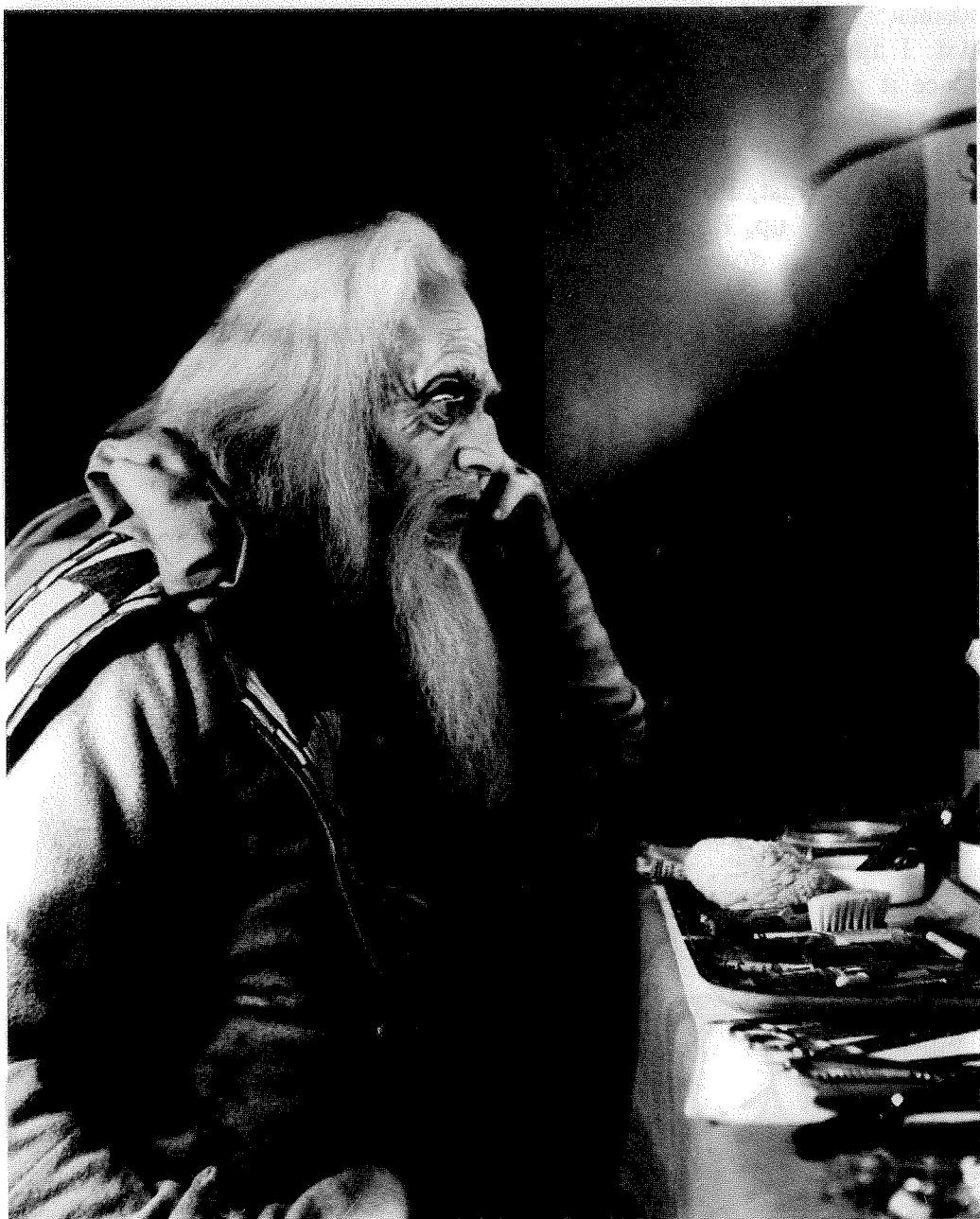
BOMBER: Rubbish! If that's Adrian Bailey, I'm William Shakespeare.  
 SAM: I agree. He doesn't look at all like Adrian Bailey. I bet you fifty pence it isn't him.  
 SARAH: Well, let's go and see. Start rowing, Bomber. I want to get his autograph.  
 SAM: Not so fast, Bomber! I'm getting soaked.  
 SARAH: Hurry up, Bomber! I think he's seen us. Excuse me! Mr Bailey!  
 SAM: Sarah, sit down!  
 SARAH: But, Sam, he's trying to get away.  
 SAM: That's all very well, but you'll fall in if you're not careful.  
 SARAH: Mr Bailey! Can I have your autogra... a... ah! (S P L A S H !)  
 SAM: Sarah! Quick! Give me your hand. I'll pull you into the boat.  
 BOMBER: Hey, look at all those people on the bank. They're cheering us.  
 SAM: How embarrassing! It's all your fault, Sarah.  
 SARAH: What do you mean? Listen to those people! I'm famous. ©



### What do you think?

Look again at Parts A and B. Do you think a star's life is always pleasant? Is David Jones' life very private? Do newspapers ever criticise famous people? What about David's manager — does he give David much freedom? Do you think Adrian Bailey enjoyed his morning on the river?

Pop-stars earn plenty of money. But are they usually famous for a long time? Who are your favourite singers? Were they well known five years ago? Do you think you'll still listen to them a lot in five years' time?



Lipnitzki-Viollet

*The actor, ready to meet his audience. Laurence Olivier in Shakespeare's "King Lear".*

### **Invention**

Use the information in this chapter and, with the help of your teacher, make a list of facts about Shakespeare. Then work in pairs, and write an interview with Shakespeare. Ask, for example, where and when he was born; what he did when he left school; why he went to London; why he

enjoyed acting and writing plays; why he thinks he was successful.

### **Written work**

On page 23 we talked about why a star's life isn't always pleasant. But there



## A man and his magic

My name has been well known in England for centuries. I'm the man who wrote "Richard III". That's right. I'm William Shakespeare. Since I died in 1616, my thirty-seven plays have been translated into several languages, and my name has spread all over the world. I must say I'm very pleased. I like being famous. And, if you were honest, you know that you'd like to be famous one day as well; so I'm only normal.

Of course, nowadays people have found new, twentieth century heroes. But I'm not jealous. I had my heroes too, you know. There was a man who played the lute in Stratford. His music was magic. Women fell in love with him. Everyone stopped to listen. I wanted to have that man's power.

I left school at fourteen and worked for my father, who sold meat and leather. Then I met Anne, and we got married when I was eighteen. But I

wanted to get away from Stratford. So I went to London, and eventually I got a job as an actor. Life in the theatre was hard, but I loved being on the stage in front of all those people.

But I wanted more than that. I wanted to write plays. I sold my first plays to theatre managers. They paid me ten pounds a play, and then made hundreds of pounds for themselves when it was successful. That didn't seem fair, so in 1599 I became a manager at the Globe Theatre in London. But it wasn't an easy job. When we didn't get big audiences, we couldn't pay our actors. And the public wanted to see new plays all the time. Even a modern pop star can't live on only one song! So I went on writing, and more and more people came to listen. I was a success. My words had become as magic as the lute player's music.

### Questions

1. Is Shakespeare a modern writer?
2. Is he only well known in England?
3. Do you think it's normal to like being famous? *Yes*
4. Who did Shakespeare admire, and why? *?*
5. Who was Anne? *My friend*
6. Why did Shakespeare go to London? *Because.*
7. How did he feel when he was on the stage?
8. Did he simply want to act?
9. Why did he become a theatre manager?
10. Why did they need big audiences?
11. Why must a pop singer go on making records?
12. Shakespeare's words and the lute player's music were "magic". What does this mean?

are advantages as well. What do you think they are?

Now imagine you're a famous person. Write two short paragraphs about: a. the advantages and b. the disadvantages of your life.

*Here's what a famous American writer said about heroes. What do you think he meant?*

*"Show me a hero, and I'll write you a tragedy."*

*F. Scott Fitzgerald (1896-1940)*

# CHAPTER 4

polite requests : will you ... /  
may I ... / could you ... /  
would you mind ... ?

## ***Will you play a record for me?***

*British Broadcasting Corporation*

Harry Bean works for the B.B.C.

Every week he has a music programme on the radio. It's called "Record Requests". He's talking to the listeners now.

- © HARRY: I've got a letter here from Alison Brown, who lives in Leeds. Alison says:

"Dear Harry. Will you please play a record for my boyfriend, Tony? He's in the Navy, and at the moment he's in Cyprus. Will you tell him I miss him? Would you play a record by David Jones, please?"

Yes, Alison, I will. It's a pleasure. So here's David Jones' latest record. It's called "Why won't you come home?"

©

### **Questions**

What does Alison want Harry to do? She wants him to play a record for her boyfriend.

What are her exact words?

What else does she want Harry to do? So what does she say?

### **Practice**

1. Imagine you're sending a letter to "Record Requests". Write a letter which is similar to Alison's. Finish your letter with: "Best wishes ...".

2. Harry Bean's talking to his assistant. He's telling her what he wants her to do today.

Examples: Make an appointment with.../ go to the bank / type these letters, etc. What does he say? Use "Will you / would you ...".

*These situations will help you to learn the expressions.*

## ***How do you do***

Harry Bean's going to interview Mary Hobson, a British politician, tonight. Harry's assistant has just brought Mrs Hobson into the office. It's the first time Harry has met her.

- © ASSISTANT: Mrs Hobson, this is Harry Bean.

- © MRS HOBSON: How do you do, Mr Bean.

HARRY: How do you do, Mrs Hobson. Pleased to meet you.

©



## ***May I borrow a ladder?***

Bill Smith lives in Utopia Avenue. One of his neighbours has come to see him.

Ⓢ NEIGHBOUR: Hello, Bill. Could I ask you a favour?

BILL: Of course. What can I do for you?

NEIGHBOUR: I want to mend a hole in my roof. May I borrow your ladder?

BILL: Yes, certainly. It's over there.

NEIGHBOUR: It looks a bit heavy. Could you carry it for me?

BILL: Certainly. Where do you want me to put it?

NEIGHBOUR: Just to the right of the bedroom window, if you don't mind.

BILL: Not at all. There you are.

NEIGHBOUR: Er... there's just one more thing. Would you mind climbing on to the roof for me? I can't stand heights.

BILL: Oh! But how can you mend the hole if you're not on the roof?

NEIGHBOUR: Well... er, that's the problem. I wonder if you could mend it for me? Ⓢ

### **Questions**

What does the neighbour want to ask Bill? What does he say?

What does he want to borrow? What does he say?

What does he want Bill to do? What does he say?

What else does he want Bill to do? What does he say?

### **Practice**

Example: "I want to borrow your car."

We can say this more politely:

"May I borrow your car, please?"

"Could I borrow your car?"

"I wonder if I could borrow your car?"

"Could you lend me your car?"

"Would you mind lending me your car?"

Now say these sentences more politely!

1. I want to borrow your records.
2. Carry my case for me.
3. Close the window.

## ***I'm sorry to bother you***

Harry Bean's at an important meeting. His assistant, Penny, is at the door of the office.

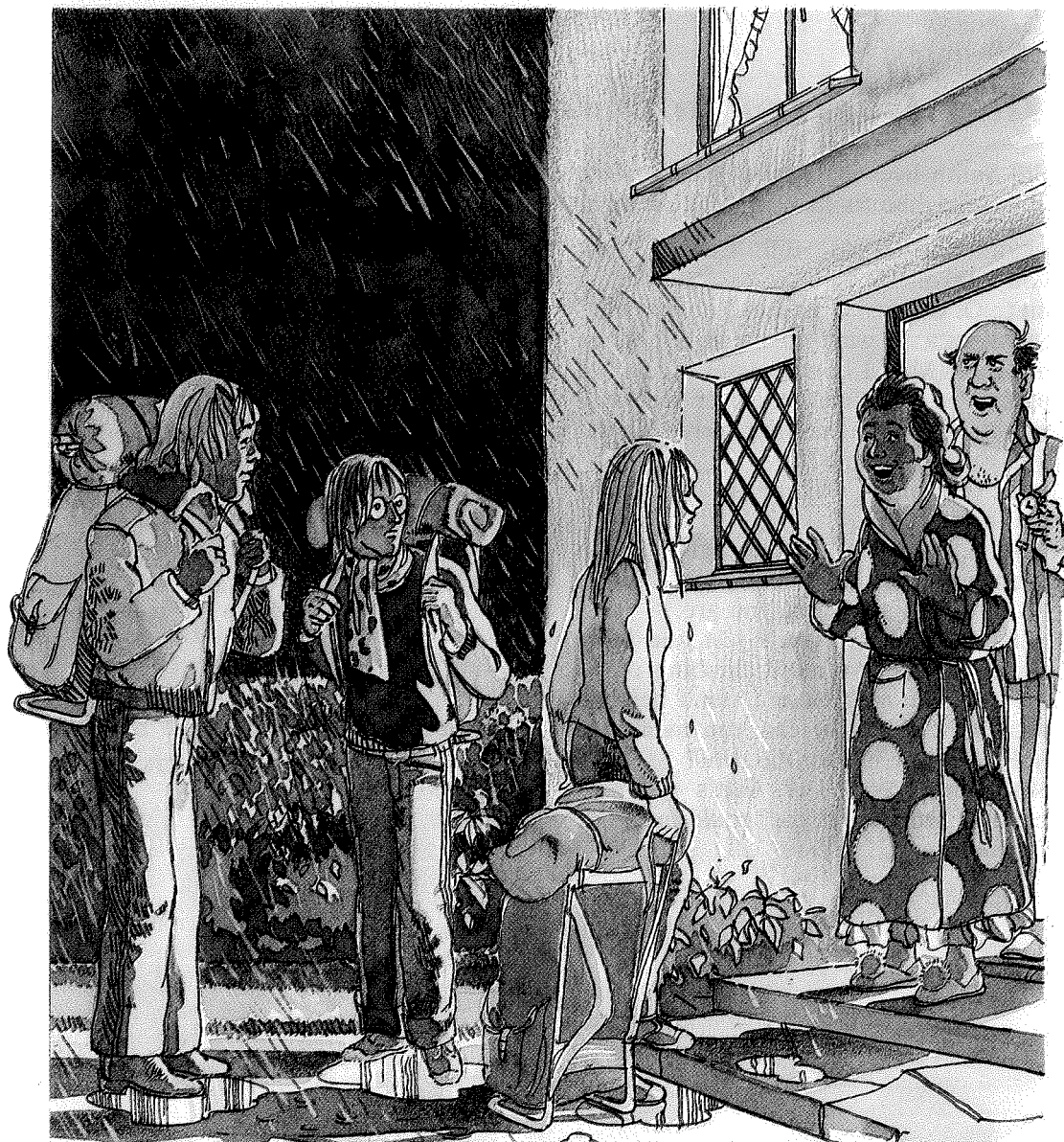
Ⓢ PENNY: Excuse me, Mr Bean. I'm sorry to bother you.

Ⓢ HARRY: That's all right, Penny. What is it?

PENNY: Your daughter's on the phone. She says she's sorry to bother you, but it's urgent. Ⓢ

# Could we come in, please ?

*It's three o'clock in the morning. There's a terrible storm. Bomber, Sam and Sarah were camping near Oxford (p. 33) when the wind blew their tents down. Sarah remembered that her parents had friends in Oxford, Mr and Mrs Ellis, so they've gone to the Ellis's house.*



## Stress and Intonation

Sam and Bomber are very polite ; Mrs Ellis is friendly ; Mr Ellis is annoyed and rude.

© Sam: This is Bomber,↓ our cousin from Australia.↓

Bomber: How do you do, Mrs Ellis.↓

Mrs Ellis: Hello, dear.↑ Pleased to meet you.↓

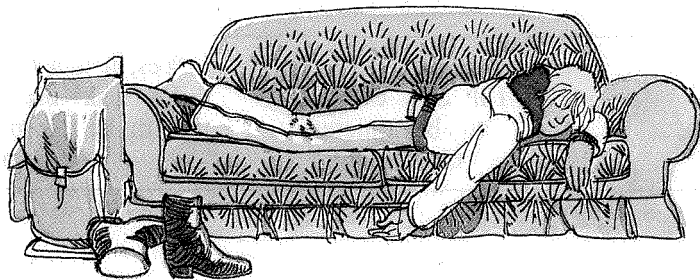
Bomber: How do you do, Mr Ellis.↓ Nice to meet you.↓ I'm sorry we woke you up.↑

Mr Ellis: Yes, so am I.↓ There are hotels in Oxford, you know.↑ ©

## What do you think?

Look again at Parts A and B. Does Bill Smith's neighbour say what he wants straight away? What about Sam and

© SARAH: Hello, Mrs Ellis.  
 © MRS ELLIS: Sarah! Sam! What a surprise!  
 SAM: We're very sorry to bother you, Mrs Ellis.  
 MRS ELLIS: That's all right. Come in quickly. You're soaked. Jack! Look who's here!  
 MR ELLIS: Good heavens! Sam and Sarah! Do you know what time it is?  
 SARAH: I'm terribly sorry, Mr Ellis, but the wind's just blown our tents down.  
 SAM: Oh, this is Bomber, our cousin from Australia.  
 BOMBER: How do you do, Mrs Ellis.  
 MRS ELLIS: Hello, dear. Pleased to meet you.  
 BOMBER: How do you do, Mr Ellis. Nice to meet you. I'm sorry we woke you up.  
 MR ELLIS: Yes, so am I. There are hotels in Oxford, you know.  
 MRS ELLIS: Jack! Don't be so rude!  
 MR ELLIS: How can I be polite at three o'clock in the morning? I'm going back to bed.  
 SAM: Oh dear! I'm afraid we've annoyed Mr Ellis.  
 MRS ELLIS: Don't worry! He'll feel better in the morning. Now, will you sleep in the back room upstairs, Sarah?  
 SARAH: That'll be lovely, Mrs Ellis. It's very kind of you to let us stay.  
 MRS ELLIS: Sam, would you and Bomber mind sleeping here on the sofa?  
 SAM: No, of course not. I could sleep standing up! I'm exhausted. What about you, Bomber? Bomber!  
 MRS ELLIS: Oh, the poor boy. He's asleep already. ©



Sarah — how do they begin their conversation? Do they say "Hello, we want to stay here tonight."?

### Invention

Now you've seen some of the phrases we use when we want to ask someone a favour. Work in pairs, and write a short

dialogue. A's asking B a favour (Examples: Lend me your record-player/help me to mend my motorbike/look after the children this evening). A doesn't say what he wants straight away; they're both very polite.

# Don't

The following conversation represents one situation: there's a lot of noise in B's flat; A's gone to complain. But, as you can see, a lot of different dialogues are possible. It depends on how polite or how rude A and B want to be. Look at the boxes with your teacher, and check that you understand all the vocabulary. Say which sentences are

**A**

☹☹ Hello, I'm sorry to bother you.

**B**

Not at all.  
What can I do for you?

That's all right.

**A**

Well, I'm afraid  
I can't get to sleep.  
Would you mind  
making a bit less noise?

Could you make  
a bit less noise, please?  
I'm trying to get  
to sleep.

**B**

Oh dear! I'm awfully  
sorry. I didn't realise  
we were disturbing  
anyone.

Oh!  
Are we disturbing  
you?  
I'm sorry.

**A**

It's just that I've  
got to get up  
early tomorrow.

I'm awfully tired.  
And it is one o'clock  
in the morning.

**B**

I'm really very sorry.  
I'll ask everyone  
to be quieter.  
Goodnight.

Yes, it is a bit late, isn't it?  
I'll ask everyone not to  
make so much noise.  
Goodnight.

## Invention

Now think of a different situation where someone's complaining. For example: B's practising the trumpet; A, his neighbour, has gone to complain about the noise. Or: A lent B some records; when B gave them back to A, they were dirty and scratched; so A has gone to B's house to complain. (Use another situation

if you like.) Work in pairs and write a short dialogue; one person is rude, the other is very polite.

## Written work

People are often rude because they don't care what other people think. They only think about themselves. They're selfish.

## so rude!

the rudest, and which are the most polite. Then work in pairs and write a dialogue between A and B. Read it to the rest of the class, who must say what the tone of the dialogue is (perhaps A and B are both polite; perhaps A's polite and B's rude; perhaps neither of them is very polite or very rude).

---

What on earth are you doing in there?

---

What is it?  
What's the problem?

What do you want?

What do you mean?  
Don't be so nosey!

---

Well, you're making  
a terrible noise.

You're making  
an incredible noise.  
Can't you be quiet?

---

Well, we're having  
a party, you see.  
It's my birthday.

Why do you have  
to come and complain?  
I don't have parties  
every night.

I don't see  
why we should be quiet.  
It's my birthday party.

---

That's all very well.  
But I've got to get up  
early tomorrow.

Look! It's one o'clock.  
Isn't it time your friends  
went home?

Well, if you  
don't shut up,  
I'll call the police.

---

Well, I'll tell everyone  
to make less noise, then.  
Goodnight.

Don't worry!  
The party'll soon be over.  
Goodnight.

Stop complaining  
and go back  
to bed! ©

---

Discuss with the rest of the class the sort of rudeness that annoys you. For example: I can't stand people who talk during a film. I think people who never apologise when they're late are rude. Then write (or perhaps we should say "We wonder if you would mind writing..."!) a "Charter of Politeness". Choose ten things that you think people should or shouldn't do.

*This is an old English proverb. Do you agree? Or is it sometimes difficult to be polite?*

*"Politeness costs nothing."*



Martin

## Stoke-on-Trent

### STOKE-ON-TRENT

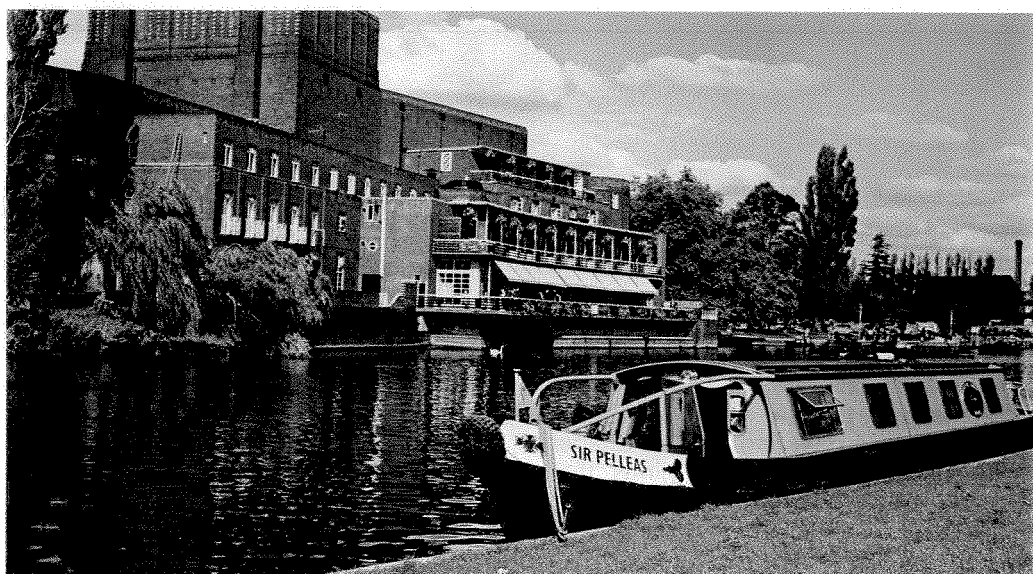
Say 'Stoke-on-Trent' to someone who knows England well, and he immediately thinks of pottery. Because Stoke, in Staffordshire, is the centre of the pottery industry in Britain. A man called Josiah Wedgwood started the industry in the eighteenth century; and today 'Wedgwood' pottery is famous all over Europe and America.

### STRATFORD-ON-AVON

Stratford-on-Avon, in Warwickshire, has become famous thanks to one man, William Shakespeare, who was born there in 1564. Over two hundred and fifty thousand people visit Stratford every year. Most of them go there to see the house in Henley Street where Shakespeare was born, and to watch a play at

the Shakespeare Memorial Theatre. You can also visit the Guildhall, where Shakespeare first watched groups of travelling musicians. If you aren't interested in Shakespeare, and if you don't like old buildings either, then walk down to the River Avon. Hire a boat, row down the river, and go to sleep under the willows.

*Stratford — the Memorial Theatre and the River Avon*



Spectrum-Picture Library





*Oxford*

## The Gunns' Journey

### OXFORD

Oxford is famous for its university, which is the oldest and probably the most respected university in Britain. It was started in the twelfth century. (People say it was started by English students who had been thrown out of the University of Paris in 1167!) Those who manage to get a place at Oxford University become members of the 'élite' of the British education system. Things are changing slowly, but a

lot of the students there still come from the richest families. And if you want one of the 'top' jobs in Britain, then a degree from Oxford University and an 'Oxford accent' are still considered as definite advantages. The town itself is well worth a visit. Oxford has the oldest museum in the world, the Ashmolean Museum, and also one of the best libraries, the Bodleian Library, which contains over 2,500,000 books.

## The ship of the desert



*Afrique Photo. (Naud)*

© The sun was rising, and a path of light moved over the sand to the black tents. The men were still asleep. But the desert was already awake. I watched a snake, as it slid from a hole in the rocks. The morning's beauty meant nothing to it. For the snake, a new morning meant only an empty stomach. I got up slowly and stretched my legs. I walked quietly to the well and started drinking.

Then I heard voices behind me. The camp was waking up. The men lit fires and made their breakfast. These men were the Tuaregs. They call themselves the masters of the desert. They don't want the quiet life of the oasis, where people stay in one place. They're travellers. They move from well to well, from pasture to pasture. And for that, they need me. I've helped them to fight. I've helped them to steal goats from their neighbours. Above all, I've helped them to move. I've given

them their freedom. Without me, they cannot exist.

The men finished their breakfast and came to the well to fill their goatskin water bottles. I was still drinking, and they waited patiently. They had a long way to go. But so had I, and without me they could not leave. The next well was two days' journey away, and I had to carry them there.

On this journey there were two other people with the Tuaregs. They came from abroad, from England. They were explorers. They were going to travel from one side of the Sahara to the other. I felt the Tuareg leader's stick on my neck. I sat down, and one of the explorers climbed on to my back. He shouted to his friend:

"Hey, Jim! We'll bring the Rolls next time! Camels are the most uncomfortable animals in the world!"  
"Then why don't you get off and walk?" I thought.



## Choose the right answer

1. *The camel stretched its legs because*
  - a. it got up slowly.
  - b. it had been asleep on the ground.
  - c. they were very long.
  - d. it walked to the well.
2. *The snake wasn't interested in the morning's beauty because*
  - a. the camel was watching it.
  - b. it lived in a hole in the rocks.
  - c. it was hungry and had to look for food.
  - d. it meant nothing.
3. *Which sentence best describes the Tuaregs?*
  - a. They're men who've accepted the life of the oasis.
  - b. They're men who live freely in the open desert.
  - c. They're men who like fighting and stealing goats.
  - d. They're the masters of the desert.
4. *Why did the men wait patiently while the camel was drinking?*
  - a. Because they had a long way to go.
  - b. Because they wanted to fill their water bottles.
  - c. Because they wanted to be sure that the camel drank enough.
  - d. Because they were polite.
5. *An explorer is*
  - a. a man who travels across the desert.
  - b. someone who travels abroad.
  - c. a man who spends his whole life on holiday.
  - d. someone who travels to unknown places.
6. *Why do we call the camel the "ship of the desert"?*
  - a. because it carries travellers across the desert.
  - b. because it's uncomfortable.
  - c. because it looks like a ship.
  - d. because it moves slowly like a ship.

## Invention

Imagine you're at a well in the desert. You're talking to a very miserable camel! You're asking the camel questions. Here are its answers. Find the questions, then work in pairs and practise the conversation.

- I've lived in the desert since I was born.
- I've worked for them for two years.
- I've travelled forty kilometres since this morning.
- I'm tired and fed up.

- I travelled fifty kilometres yesterday. It was awful.
- It'll take two days to reach the next one.
- Yes, I have. I've carried hundreds. And now my back hurts!
- Yes, I carried an English explorer last month.
- He was fat and heavy, and he got very angry.
- Because when I felt tired, I sat down in the sand and refused to move!

## **SOUP**

*I saw a famous man eating soup.  
I say he was lifting a fat broth°  
Into his mouth with a spoon.  
His name was in the newspapers that day  
Spelled out in tall black headlines  
And thousands of people were talking about him.  
When I saw him,  
He sat bending his head over a plate  
Putting soup in his mouth with a spoon.*

*Carl Sandburg*

*°broth : soup.*

Is the poem about soup? What is it about?

The writer was surprised when he saw the famous man.

What do you think he's trying to show us about famous people?

## Dialogue invention

Imagine you've just arrived at Heathrow Airport. The customs officer wants to see your passport; he wants to know if you've got anything to declare, how long you're going to stay in England, where you're going to live, if you've got a return ticket, why you've come to England, what you've got in your suitcase, and how much money you've got.

Write and practise the conversation between you and the customs officer.

## Report writing

- There's been an accident in the town centre. You're in the street at the scene of the accident. Someone standing next to you in the crowd can't see very well. He wants to know what has happened. You're describing the scene. (There's been an accident. A lorry has crashed...).
- You're a newspaper reporter. You're in your office. You're writing a report of the accident for tomorrow's paper. (There was an accident in the town centre yesterday. A lorry crashed...).

## How long does it take?

**London to Edinburgh**  
(distance: 604 kilometres)

|      |       |            |
|------|-------|------------|
| 1750 | horse | 250 hrs    |
| 1830 | train | 50 hrs     |
| 1855 | train | 13 3/4 hrs |
| 1975 | train | 6 hrs      |
| 1975 | plane | 35 mins    |

Look at the table and make sentences like this one:

In seventeen fifty it took two hundred and fifty hours to travel from London to Edinburgh by horse.

In 1855, a train going from London to Edinburgh travelled at about 44 kilometres an hour. What about a train in 1975, and what about an aeroplane?

## Don't be so rude!

In the following conversation, the shop assistant and the customer are both rather rude. Can you write the conversation again, and make it more polite?

- A: What do you want?  
 B: Show me some black shoes.  
 A: What size?  
 B: Forty-two.  
 A: Sit down. I'll see what we've got. How about these?  
 B: They're revolting. Take them away and get something else.  
 A: O.K. What about these? Try them on.  
 B: They're all right. How much?

## Pronunciation practice

The vowel sound in the word 'Bill' is represented by the phonetic symbol [i]. Which words in this passage have the sound [i]?

- © Billy Miller and his sisters Jill, Chris and  
 © Lyn own a fish and chip shop. Billy Miller's quick and fit. He can fill fifty big bags with fish and chips in six minutes. The people in the village sometimes eat their dinner in the Millers' little shop. Billy's pretty sister Jill gives it to them. Chris gives the dirty dishes to Lyn in the kitchen. Lyn fills the sink with dishes, and then sits and drinks gin. The Millers are busy today, and there are six hundred and sixty-six dishes in the sink. ©

# CHAPTER 5

tag-questions  
I don't want to, have to, etc.

## ***Oh, don't they?***

At the moment, Steve King's working in a hotel in France. There's an Englishman staying there. His name's Major Mulligan. He's talking to the waiters at the hotel. He's talking to them in English, and they don't understand what he's saying.

© STEVE: They don't understand you, Major.

MAJOR: Oh, don't they? Why not?

STEVE: Because they can't speak English.

MAJOR: Can't they? But everyone speaks English.

STEVE: That isn't true, Major.

MAJOR: Isn't it? Well, everyone should learn.

STEVE: Should they? But why?

MAJOR: Because then everyone would understand me.

STEVE: You know, I've never met anyone as "bête" as you, Major. I think you're incredible.

MAJOR: Do you? That's very nice of you.

STEVE: Major, I think you'd better learn some French! ©

### **Questions**

Give the short answers to these questions:

Do the waiters understand Major Mulligan?

Can they speak English?

Does the Major think everyone should learn English?

Does Steve think everyone should learn English?

Does the Major know what "bête" means?

Had he better learn some French?

### **Practice**

Divide the class into two teams.

Everyone must prepare a sentence beginning "I ...". A member of Team 1 reads his/her sentence to a member of Team 2. Example:

(Team 1): X, I'm going to England next summer.

(Team 2): Are you?

(Team 1): Y, I was fifteen yesterday.

(Team 2): Were you?

Each correct response scores one point. The game must go as quickly as possible. As soon as someone gives a wrong answer, it's his/her team's turn to read their sentences.

*These situations will help you to learn the expressions.*

## ***I daren't!***

One morning, while they were on holiday, Albert and Wendy Wedge went swimming. The water was very cold, so Wendy soon came out. But Albert didn't dare come out. Wendy shouted to him:

"Albert! Come out! You'll catch a cold."

Poor old Albert replied:

"I daren't come out, Wendy. I've lost my swimming-trunks!"

## ***I don't know how to***

Albert and Wendy Wedge are on holiday in Spain. They're in the restaurant at their hotel. There's some bread on the table. It looks very old and stale.

© WENDY: Why don't you complain,  
© Albert? Tell the waitress it's stale.

ALBERT: I don't know how to. I don't know the Spanish for "stale".

WENDY: Well, find it in the dictionary.

ALBERT: I don't want to. It's so embarrassing.

WENDY: I don't like this place. Do we have to have dinner here?

ALBERT: No, we don't have to. Shall we go somewhere else?

WENDY: Yes, I'd like to. But won't the waitress ask us why we're leaving?

ALBERT: She won't be able to. She can't speak English. ©

### **Questions**

Why doesn't Albert tell the waitress it's stale?

Because he doesn't know how to.

Why doesn't he find the word in the dictionary?

Do they have to have dinner at the hotel?

Does Wendy want to go somewhere else?

Why won't the waitress ask them why they're leaving?

### **Practice**

It's the weekend. Your friend doesn't know what to do. You're making suggestions.

Work in pairs and complete this dialogue:

A: Why don't you ...?

B: No, I don't want to.

A: Well, why not ...?

B: I don't know how to.

## ***I beg your pardon?***

Albert and Wendy are on the beach. The man beside them is listening to the radio. It's very loud, and Albert wants to go to sleep.

© ALBERT: Excuse me! Could you turn your radio off?

© MAN: I beg your pardon?

ALBERT: I said "Could you turn your radio off?"

MAN: Pardon? I can't hear what you're saying. Wait a minute. I'll turn the radio off. There! Now, what do you want? ©



## Goodbye, Sidney

*Sam, Sarah and Bomber are in Bournemouth (p. 62). They're staying at a Youth Hostel. There are a lot of foreigners at the hostel. Bomber's very interested in the French girls who've come to learn English. He's dying to meet one of them.*

◎ BOMBER: Hey, Sam, look at that girl over there. Isn't she gorgeous!

◎ SAM: I bet you daren't go and talk to her!

BOMBER: But I don't know how to. I can't speak French.

SAM: Well, speak to her in English. Go on! I think you're scared.

BOMBER: Scared? Rubbish! Just watch me. I'll show you.

### Stress and Intonation

Sam's challenging Bomber to speak to Angélique. Bomber's nervous — but he doesn't want to show it!

◎ Sam: I bet you daren't go and talk to her!↓

Bomber: But I don't know how to.↓  
I can't speak French.↓

Sam: Well, speak to her in English.↓

Go on!↑ I think you're scared!↓

Bomber: Scared?↑ Rubbish!↓ Just watch me.↓ I'll show you.↑ ◎

### Invention

Work in pairs and re-do the dialogue between Bomber and Angélique. Give the correct answers to Bomber's questions, and finish the dialogue in a different way.

BOMBER: Hello, mademoiselle. How are you?

ANGÉLIQUE: I beg your pardon?

BOMBER: I said "How are you?".

ANGÉLIQUE: I'm nice.

BOMBER: Yes, I know you are. Where are you from? I'm from Sydney.

ANGÉLIQUE: Sidney? Ah! My name is Angélique.

BOMBER: Er... yes. That's a nice name. How many times have you been to England?

ANGÉLIQUE: Pardon?

BOMBER: How many times have you been here?

ANGÉLIQUE: Time? Er... it's four o'clock.

BOMBER: Oh, is it? Well, how about going for a walk?

ANGÉLIQUE: Pardon?

BOMBER: A walk!

ANGÉLIQUE: No, I don't like work.

BOMBER: No, not "work" — "walk"! Oh dear, this is impossible. And I can't speak French.

ANGÉLIQUE: Ah, you're French! Mais vous parlez bien l'anglais!

BOMBER: Pardon? Oh, I give up! Goodbye, Angélique.

ANGÉLIQUE: Goodbye, Sidney. ©



### What do you think?

Some people aren't speak a foreign language because they feel embarrassed. Some people don't want to because they're lazy or rude. Some people aren't because they might not understand what the other person says.

Look again at Parts A and B. Why did Major Mulligan refuse to speak French? Why didn't Albert Wedge complain to the

waitress? Angélique could speak a bit of English, but why did her answers sound silly? Although she wasn't very successful, she wasn't like the Major or Albert? Why?

What about you? How do you feel when you speak a foreign language?

# My language

© When I was eleven, I spoke a secret language that only my friends and I could understand. It was called “Aygityaygi”. So, for example, “Whaygat’s yaygour naygame?” meant “What’s your name?”. If you go to Britain, you probably won’t hear any “Aygityaygi” now. But English isn’t the only language that’s spoken there. You’ll often hear Welsh in Wales, and sometimes Gaelic in Ireland and the Scottish Highlands. In some schools in Wales, everyone speaks Welsh, and English is only a second language. In fact, a lot of people would like Welsh to be the official language of Wales.

I wonder why their language is so important to them? Is it because they enjoy saying rude things in Welsh to their English neighbours? I don’t think so; their neighbours might understand, and that can be very embarrassing. For example, I remember the day when I went to the station with an “Aygityaygi” friend. For a joke, I asked the

man in the booking-office for a ticket to nowhere (in “Aygityaygi”, of course.) We were both very surprised when the man gave me a blank ticket and said, in perfect “Aygityaygi”, “Thaygat’ll caygost yaygou naygothayging.” I didn’t dare say another word.

Well, why do people want to keep their own language? I think it’s a question of independence. You see, when we could speak “Aygityaygi” fluently, we became members of a very special group. We were different from the other gangs — the “Black Eggs”, whose members painted eggs black and threw them at their enemies; and the “Leapers” who had to jump into the air before they could talk to another member. We were different. We were independent, because of our language. And there are people in Wales, Scotland, and Northern Ireland who want to be independent from England. So they don’t want to lose their language. “Yayges, aygI thaygink aygI aygundaygerstaygand!” ©

## Questions

1. When the writer was a child, why did he want to learn “Aygityaygi”?
2. Do all British people only speak English?
3. What other languages are spoken?
4. What’s Britain’s official language?
5. Why might it be embarrassing to say rude things to an Englishman in Welsh?

## What do you think?

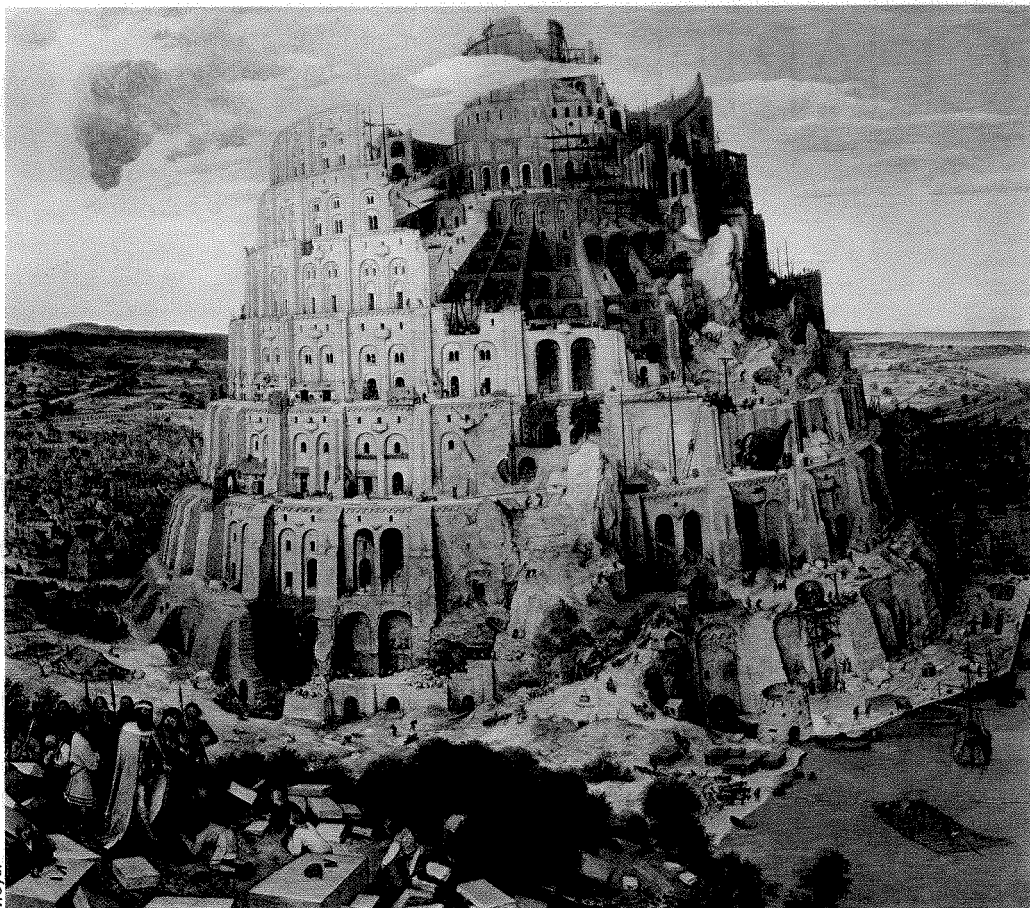
Look again at “My Language”. Did you and your friends have a secret language when you were younger? Did you belong to a gang? Why was your gang different? Are there any areas in your country (or in other countries) where people want their language to be the official language? Some people think that everyone in the world should learn an international language. Is this a good or a bad idea? If you

had to choose an international language, which language would you choose?

## Written work

Now look at the whole chapter again, and write three short paragraphs about language. Say : a. why some people don’t like trying to speak a foreign language; b. why it’s worth knowing the language of the country you’re in ; c. if everyone





*The Tower of Babel by Pieter Bruegel (1525-1569).*

*The tower was never completed because the builders couldn't understand each other — they each spoke a different language. (The Bible — Genesis, chapter 11). Bruegel's painting is in the Kunsthistorisches Museum, Vienna, Austria.*

6. Why was the writer surprised when the man in the booking-office answered him?
7. Why was the writer's gang different from the others?
8. What did the "Leapers" do to show they were different?
9. If a country loses its own language, does it become more independent?

should learn an international language or not, and, finally, why a language is important to the people who speak it. Here's some useful information: There are 5,000 languages in the world; "Esperanto", the "world language", is spoken by about a million people; English is spoken by about 360 million people in 32 countries; 75 % of all business letters written every day in the world are in English.

*In this quotation what words could you use instead of 'reach each other'?*

*"Words are the bridges we build  
To reach each other."*

*The Written Word, a poem by Mary O'Neill*

# CHAPTER 6

might have done,  
can't have done,  
must have done.

## ***What might have happened?***

Susan Naylor's a journalist. She's just written this article for tomorrow's paper:

- ⊙ There's an area in the Atlantic where dozens of planes and boats have disappeared mysteriously. Last week another plane disappeared. At 9 a.m. on February 10th, Barry Fulman left Miami in his private jet to fly to Bermuda. He never arrived. The search for him went on for several days, but nothing was found. What happened? No one knows.

Perhaps the plane ran out of fuel. It might have crashed into the sea. There might have been a mechanical fault. The plane might have exploded in the air.

I talked to two of the men who searched for Fulman. One of them didn't agree with any of these explanations. He said: "Fulman had plenty of fuel when he left Miami. He can't have run out of fuel. We didn't find any wreckage in the sea. If the plane had crashed, we would have found something. So it can't have crashed. And, for the same reason, it can't have exploded in the air."

### **Questions**

Did the plane run out of fuel?

We aren't sure. It might have run out of fuel.

Now answer these questions in the same way:

Did the plane crash into the sea?

Was there a mechanical fault?

Did the plane explode in the air?

### **Practice**

Imagine you've invited a friend to your house. He's very late. You're wondering what's happened.

Example: He might have lost my address.

### **Questions**

Did Fulman have much fuel?

So did he run out of fuel?

If Fulman had crashed, what would the searchers have found?

Did they find any wreckage?

So did the plane crash?

If the plane had exploded, what would they have found?

Was there any wreckage?

So did the plane explode?

*These situations will help you to learn the expressions.*

## ***They remind her of her childhood***

Susan Naylor loves keeping old things. She's still got the doll she had when she was three. It reminds her of her childhood. She's got a stone which reminds her of her first holiday by the sea. She's got hundreds of old photos. Her boyfriend, Peter, would like to throw some of them away. They remind him of all Susan's old boyfriends!

The other man said there was a simple explanation. He was sure he knew what had happened.

“Fulman didn’t send a message for help. So the radio must have stopped working. There must have been a mechanical fault. The plane must have crashed into the sea; and it must have sunk in one piece. That’s why we didn’t find any wreckage.”

Perhaps he’s right. But there are no witnesses, and there’s no evidence. ©

### Questions

The man’s sure the radio stopped working. So what does he say?

He’s sure there was a mechanical fault. So what does he say?

He’s sure the plane crashed. So what does he say?

He’s sure it sank in one piece. So what does he say?

### Practice

Work in pairs and write a 4-line dialogue using “must have” and “can’t have”.

B has lost his/her purse/keys/passport/umbrella. A says what he/she thinks must have happened. B says why this can’t have happened.

Example:

A: You must have left your keys at work.

B: I can’t have left them at work, because I locked the office door when I left.

A: Well, you must have dropped them in the car.

B: I can’t have. I had them when I got out of the car.

## *It’s far more expensive*

Susan’s in an antique shop. She’s looking at a vase.

© SUSAN: How much is this vase? About £5?

© MAN: Oh, no. It’s far more expensive than that. It’s £150.

SUSAN: But it was made recently, wasn’t it?

MAN: No, it’s far older than you think. It was made in the seventeenth century.

SUSAN: Well, I’m sure it’s a modern copy.

MAN: You’re far cleverer than I thought. You can have it for £2. ©

# A message from the past

*Sam, Sarah and Bomber are in Bath (p. 62). Sam's interested in history, so he's taken the others to see the museum and the famous Roman bath. They're with a group of people who are following the guide.*

☉ GUIDE: It was the Romans who taught the British how to wash. And this is the lovely old Roman bath...

BOMBER: It looks like a fish-pond. The water's green.

SAM: Shut up, Bomber. Listen to the guide.

GUIDE: ... People came to the bath not only to wash, but also to chat and drink wine with their friends...

BOMBER: Well, I wouldn't have come. All those people in the same bath!

SARAH: Yes. The water must have been black.



## Stress and Intonation

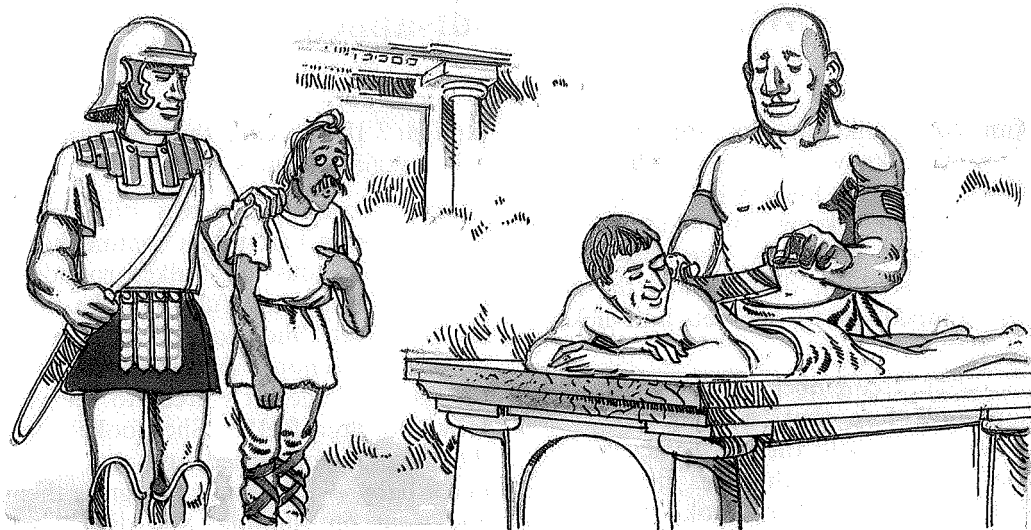
Bomber's voice is full of scorn. Note the fall at the end of each sentence.

- ☉ a. It looks like a fish-pond.↓ The water's green.↓  
☉ b. All those people in the same bath!!↓  
c. The Romans must have been crazy.↓ ☉

## What do you think?

Look again at Parts A and B. What did the searchers need to solve the mystery of the missing pilot?

And what about historians? What do they need to solve the mystery of the past? Why is the Roman bath useful to them? Are you like Susan Naylor — do you like keeping old things? Why?



GUIDE: ... First, the customers did exercises. Then they went into a room full of hot steam. They lay on a table, and men with bronze knives scraped the dirt off their bodies...

SARAH: That can't have been very pleasant. What a revolting job!

BOMBER: Unnecessary too. We all wash far too much. The Romans must have been crazy.

SAM: Shut up, Bomber.

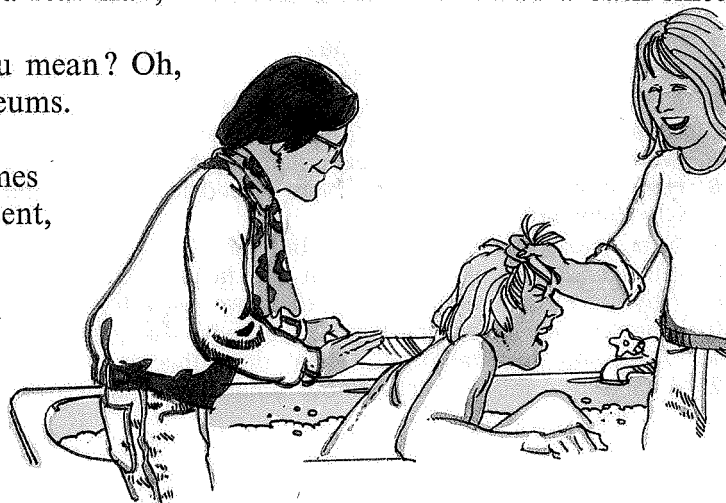
GUIDE: ... A lot of British people laughed at the Romans — those men who washed in warm water, drank wine and wore perfume. They thought that real men washed in cold water, drank beer and had their own smell...

SARAH: You must be a real man, Bomber. You haven't had a bath since we left Stoke!

BOMBER: What do you mean? Oh, I'm fed up with museums. History's so boring.

SARAH: But it sometimes reminds us of the present, doesn't it, Sam?

SAM: Yes, Bomber. We'll have to borrow a bronze knife and scrape the dirt off you tonight! ©



A few years ago an American scientist buried a box, which contained information about our twentieth century civilisation. He did this because he hopes that in a thousand or in five thousand years' time people will perhaps find the box. Then they'll be able to see what the twentieth century was like. If you wanted to

bury some evidence of the twentieth century, what things would you put into your box?

## When the past disappears ...

© Anne could talk; she could see; she could hear. She knew what a mother and father were. She knew what a dog was. But she didn't know the man and the woman who said they were her mum and dad. And she didn't know the dog that jumped on to her bed and licked her face.

She could remember the hospital, but nothing before that, nothing except a blinding flash and the word "accident". She was told that this was her house, that these were her books and her records, that the old lady whose photo was near her bed was her grandmother, that the red toothbrush in the bathroom was her toothbrush. All that might have been true, but she didn't know, and she was scared.

Can you imagine what it would be like if you were suddenly forced to live on another planet — where the people were unknown to you; where nothing was

familiar? If you can, then perhaps you can imagine Anne's terror.

After two months she was still looking for something that might remind her of her past. One day she walked round the town, looking hopefully at the faces in the street. She stopped outside the school, her school. Two girls rushed to the gate. "Anne! It's great to see you. How do you feel?" She looked into their eyes, then turned and ran, crying like a baby — she didn't recognise them. She went on running. She didn't care where she was going. She ran across the High Street, blind with tears. There was a shout, a screech of brakes... Anne fell into darkness. "Is she hurt?" — "No, she's only fainted. Bring her into the shop." — "It's Anne Simons, isn't it? Wait! I'll phone her parents." The darkness slowly cleared. Anne opened her eyes and saw a face. "Hello, Mum," she said. ©

### Questions

1. What had happened to Anne?
2. Did Anne recognise her parents?
3. How do you know that the dog knew Anne?
4. When had she seen the "blinding flash"?
5. Were the things in the house familiar to her?
6. How would you feel if you were forced to live on another planet, where nothing was familiar?
7. After two months, was Anne better?
8. Why did she look hopefully at the faces in the street?
9. Why was Anne crying when she ran away from the two girls?
10. When she ran across the High Street, why was there a "screech of brakes"?
11. "Anne fell into darkness." What does this mean?
12. What did Anne's mother know when Anne spoke to her?

### Project work

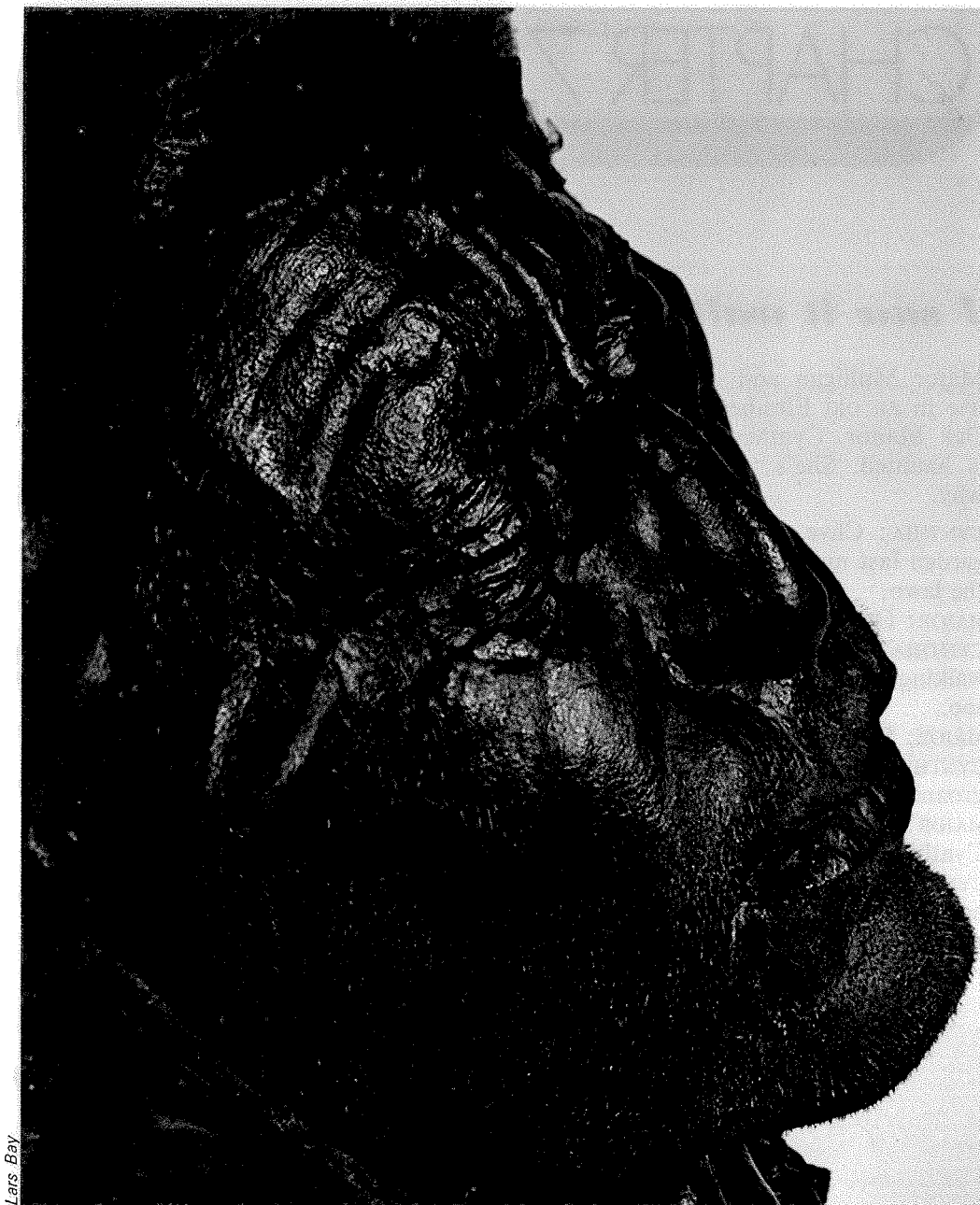
You've read the story of Anne Simons. Now look back into your own past:

a. Ask your parents for information about their parents and grandparents. What were their jobs? What were they interested in? What were they good at? Have you got anything in common with them? (Example: My grandfather was good at drawing, and so am I.)

b. Find an old photo of yourself when you were very young. Put all the class's photos together and try to guess who's who!

c. What's the earliest thing you can remember about your childhood?





Lars Bay

*Tollund Man — a face from the past. This man, over 2,000 years old, was found in Denmark in 1950.*

*If you had to leave your home suddenly, and you could only take one thing with you, what would you take? In 'The Grapes of Wrath' a family is forced to leave its home. They have to burn some of their possessions. As they watch them burning they think:*

*"How will we know it's us without our past?"*

*John Steinbeck (1902-1968)  
The Grapes of Wrath*

# CHAPTER 7

sense verbs + -ing  
or infinitive without "to"

## ***I saw it walking across the lawn***

Major Mulligan and his wife Cynthia live in an old Elizabethan house called Oak Manor. Cynthia thinks the house is haunted. She's telling her husband why.

© CYNTHIA: Clive, I saw a ghost in the garden last night. It was walking across the lawn.

MAJOR: Don't be ridiculous, Cynthia!

CYNTHIA: But I promise you, I saw it walking across the lawn. It was groaning too.

MAJOR: Rubbish!

CYNTHIA: But it's true, Clive. I heard it groaning.

MAJOR: You must have dreamt it, Cynthia.

CYNTHIA: No, I remember, I could hear you snoring. So I can't have been asleep. ©

### **Questions**

When Cynthia saw the ghost, what was it doing? So what did she see it doing?

What did she hear it doing?

What could she hear Major Mulligan doing?

### **Practice**

Look at this conversation:

A: I saw a very strange woman in the park yesterday. She was talking to the flowers.

B: Talking to the flowers! I don't believe you.

A: But it's true. I heard her talking to them.

Work in pairs and write a similar dialogue, using "I heard/saw someone doing something." Change the words that are underlined.

*These situations will help you to learn the expressions.*

## ***Find out ...***

Susan Naylor's editor wants her to write an article about ghosts in England. First, he wants her to get some information.

© EDITOR: I want you to interview a hundred people. Find out if they've ever seen a ghost. Find out how many people believe in ghosts. Then go to the library, and find out how many haunted houses there are in England. ©



## ***I heard him say it***

Major Mulligan has just come back from the local pub. Everyone was talking about the ghost at Oak Manor. Major Mulligan was very interested in what Jack Jones, the owner of the pub, said. He's telling Cynthia about it.

© MAJOR: I think I know who your ghost is,  
© Cynthia.

CYNTHIA: What do you mean, Clive?

MAJOR: Well, Jack Jones said something interesting tonight. He said "The village'll be famous soon, with all these ghost stories. My pub'll be full every night."

CYNTHIA: Are you sure?

MAJOR: Yes, I heard him say it. Then he winked at his wife.

CYNTHIA: Really?

MAJOR: Yes, I saw him wink at her. And when I asked for a drink, he seemed very nervous. He dropped a glass.

CYNTHIA: Did he?

MAJOR: Yes, I saw him drop it. I bet you he's our ghost, Cynthia! ©

### **Questions**

What did Jack Jones say?  
So what did the Major hear him say?  
What did the Major see him do?

### **Practice**

Practise these dialogues:

1. A: She said she was going to kill you.  
B: Are you sure?  
A: Yes, I heard her say it.
2. A: She was talking to Jack Jones.  
B: Are you sure?  
A: Yes, I saw her talking to him.

Make similar dialogues with these sentences:

1. He winked at the teacher.
2. She was riding my motorbike.
3. They left at ten thirty.
4. She was sitting in the fish-pond.

Now work in pairs and write two more dialogues.

## ***Too much to do***

Susan has finished her interviews, and she's telling her editor about the people she talked to.

© SUSAN: A lot of people wouldn't answer the questions. They said they had too much  
© to do. So then I went to the pub and spoke to some people there. One bloke told me there was a ghost living in his fridge.

EDITOR: Good heavens! Was he serious?

SUSAN: No, I don't think so. I think he'd had too much to drink! ©



## The ghost of Penfound Manor

*In the English Civil War, Oliver Cromwell and his supporters defeated the royalists, and the King, Charles I, was executed on January 30th, 1649. Arthur Penfound, who lived at Penfound Manor in Cornwall (p. 63), was a royalist ; but his daughter, Kate, was in love with one of Cromwell's supporters. One night Kate and her lover decided to run away together, but her father found them in the courtyard and killed them. Bomber, Sam and Sarah are at Penfound Manor. They're in the courtyard, talking to "Ditcher", the old gardener, who once saw Kate Penfound's ghost.*

◎ SAM: When did you see the ghost, Ditcher?

◎ DITCHER: One night last summer. I was coming back from the river with two lovely big salmon.

SARAH: And where did you see it?

### Stress and Intonation

Bomber doesn't believe Ditcher. His voice is full of scorn. But Sam's impatient. He's keen to hear the rest of the story. Ditcher's voice is very dramatic.

◎ Bomber: I bet you'd had too much to drink!↓

Sam: Shut up, Bomber!↓ Go on, Ditcher.↑

Ditcher: Well, then I saw a very strange

thing happen.↓ Kate stood on my salmon.↓ but I could see them through her feet!↓ ◎

### Questionnaire

In England, 1 person in 6 believes in ghosts. 7% of English people say they have seen a ghost. There are 33 known ghosts in London — the most haunted capital city in the world.

DITCHER: Well, I was going past the Manor when I saw a light shining, here in the courtyard. I came in to find out what it was.

SAM: And was it Kate?

DITCHER: Yes, it was. She was wearing a long dress and a cloak. She was looking for someone.

SARAH: Yes, of course. She was looking for her lover. What happened then, Ditcher?

DITCHER: Suddenly she started walking straight towards me. I dropped my salmon and hid in the bushes.

BOMBER: Are you sure you didn't imagine all this, Ditcher?

DITCHER: I'm certain. Because then Kate came close to me, so close that I could hear her breathing.

BOMBER: I bet you'd had too much to drink!

SAM: Shut up, Bomber! Go on, Ditcher.

DITCHER: Well, then I saw a very strange thing happen. Kate stood on my salmon, but I could see them through her feet!

SARAH: Did you try to touch her?

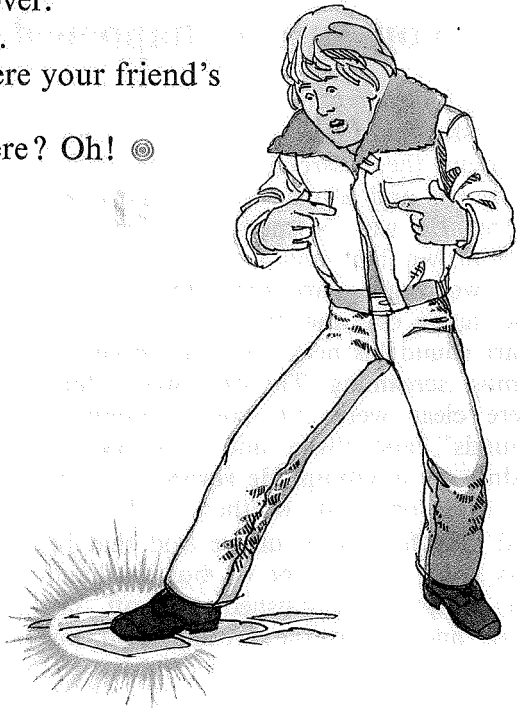
DITCHER: Oh no, I didn't dare move. I felt as cold as ice. Then, suddenly, she turned round and ran towards the gate.

SARAH: She must have seen her lover.

DITCHER: Yes, I think you're right.

But then she disappeared... just where your friend's standing now.

BOMBER: Just here? Oh! ◎

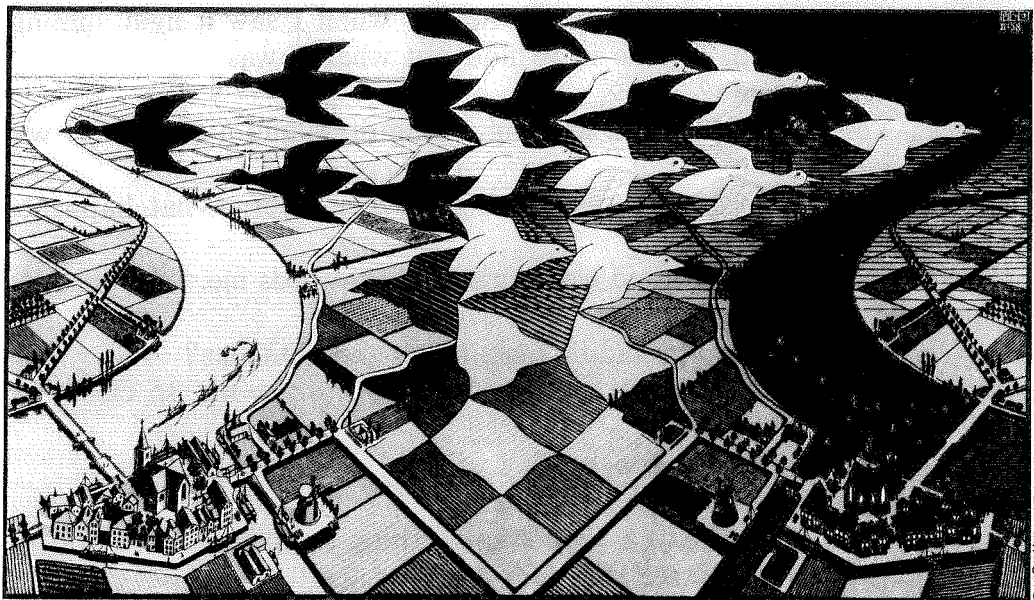


Now write a questionnaire about ghosts. Find out:

- if your neighbour has seen a ghost,
- if he/she believes in ghosts,
- if he/she knows anyone who's seen a ghost,
- if he/she believed their story,
- why he/she believed (or didn't believe) their story,
- how he/she would feel if he/she had to spend a night in a haunted house,

- if anyone knows any "haunted houses".

Write the questionnaire with the help of your teacher; then ask each other the questions. Finally, collect all the results and make some general statements about the class (Examples: No one in the class has ever seen a ghost, but 20% of the people in the class say they believe in ghosts).



*"Day and Night" by the Dutch artist, Escher (1898-1972).*

*Look carefully! How many real birds are there? And how many "ghosts"?*

*On the opposite page you can see the artist's self-portrait.*

## Are you sure it happened like that?

© My students were working quietly. Suddenly the classroom door was kicked open, and a man rushed into the room. He was of medium height; he had brown hair and a moustache. He was wearing a dark grey raincoat. He had jeans on, and there was a white scarf round his neck. He was shouting, almost screaming. The only words that were clear were: "it cost a hundred pounds" and "wife and children". I didn't say anything. He rushed towards me with one arm in the air. If he'd had a knife, you would've said that he was going to stab me — but his hand was empty. He pushed me off my chair and on to the ground, and my

glasses fell off. I glanced quickly at my students. They were looking at me in alarm, but none of them dared move. Then, for no reason, the man stood up, picked up my glasses and ran out of the room. I got up too and walked slowly out into the corridor.

[A few seconds later another teacher came into the room to find out what had happened. He asked one of the students. "Cropford," he said, "what happened?" "Well, sir, a strange man came into the room. He was shouting. I heard him say that if Mr Oldfield didn't give him eight hundred pounds, he'd kill his wife and children. Mr Oldfield got up and went towards him; he was shouting

### What do you think?

Let's look at Mr Oldfield's experiment. Did the events in the classroom happen slowly? Did the students have time to notice every detail clearly? Do you think the students felt very calm during the attack? How did they feel?

The students all described the same events differently. They often saw or heard things that weren't there. Can you now make a sentence and say what Mr Oldfield's

experiment was trying to prove? Begin: "When people are frightened or surprised, they often..."

So, what about someone who says he's seen a ghost? Why might he have imagined some of the things he "saw"?

### Written work

Now write your own ghost story. Use some of the words and phrases in Parts A and B. Here's a possible beginning.



too. The man attacked him with a knife, and they fought on the floor. Then someone shouted outside, and the man got up and ran into the corridor.” “What did the man look like?” “He was tall. He had a moustache and glasses. He was wearing a light grey coat, and he had a white handkerchief over his face.” Another student

interrupted Cropford. “No, sir, that’s not right. He had a blue raincoat, and I don’t think he had a moustache.” The investigation continued. Each of my students gave his own version of the attack. Although everyone had seen the same events happen, each version was different. My experiment had been successful. ©

### Questions

1. How do you think Mr Oldfield’s students felt when the man rushed into the room?
2. What did the man look like?
3. How was he dressed?
4. Was it possible to understand why the man had come to see Mr Oldfield?
5. Did Mr Oldfield shout at the man?
6. How do you know that the man wasn’t going to stab Mr Oldfield?
7. How did the students feel when Mr Oldfield was pushed off his chair?
8. Was it clear why the man left the room?
9. What did the second teacher want to know?
10. Did Cropford repeat exactly what the man had said?
11. Were any of the details that Cropford noticed correct?
12. What was the interesting point about the students’ versions of the attack?

“The castle gate closed behind me, and I was alone, surrounded by the echoes of six hundred years of strange history...” The answers to these questions might help you to complete the story: Suddenly what did you hear? Where was the noise coming from? What did you see when you went to find out? What did the ghost look like? How did you feel? Did you follow the ghost? Where did it take you? Did it take you there for a reason? When it disappeared, what did you find?

*This is what an American writer said about ghosts. Why is he like Bomber in Part B of the chapter?*

*“I don’t believe in ghosts, but I’ve been afraid of them all my life.”*

*Charles Anderson Dana (1819-1897)*

# CHAPTER 8

must, have to, have got to  
"mustn't" and "needn't"

## ***We must do something about it!***

The Smiths live in a small town in the south of England. Every day dozens of lorries go through the town on their way to London. As a result, the town centre's dirty and noisy, and there have been several accidents. Pat Smith has organised a meeting. She's talking to the people there.

- ⊙ PAT: The lorries have to come through the town, because there's no other road. But the situation's getting worse. We mustn't let this continue. We mustn't ruin our town. We must write to the local council. We must organise a petition straight away. ⊙

It's Saturday night. Bill Smith usually goes to the pub on Saturdays, but he can't tonight. He's got to collect signatures. He's got to go to all the houses in his area. He's got to collect a hundred names.

### **Practice**

Make sentences like this: "Susan can't... because she's got to ..."

1. Susan usually has lunch at one o'clock. But she can't today. Her editor wants her to go to a meeting.
2. Everyone's leaving the office except Susan. She's typing a report. Her editor needs it tomorrow morning.
3. Susan wants to buy some new clothes. She can't this week. The landlord of her flat is waiting for the rent.
4. Susan usually sees her boyfriend on Friday night. But she can't this Friday. She's working.

### **Questions**

Ask

- why the lorries have to come through the town
- what the people of the town must/mustn't do

### **Practice**

1. Imagine someone wants to build an office block on the games field of your school. You don't want this to happen. What are you going to do? Make sentences beginning: "We must/mustn't ..."
2. What are the rules at your school? Make sentences beginning: "Everyone has to..."

### **Questions**

Ask and answer questions about the things Bill Smith has got to do tonight.

*These situations will help you to learn the expressions.*

## ***On the other hand***

Steve King once worked in a park. He liked working outside, but, on the other hand, it wasn't a very pleasant job. He had to pick up all the rubbish. People dropped bottles and tins and newspapers everywhere. Steve thought they were dirty and selfish. On the other hand, if there hadn't been any rubbish, Steve would've been out of work.

The Smiths and their friends had to work hard. But everyone agreed that the local council had to find a solution. Now the council has received the petition, and has just made its decision. Bill's telling Pat the good news.

◎BILL: You needn't worry any more. The council's going to build a road round the town.

PAT: So the lorries won't have to come through the town. That's wonderful. Aren't you pleased, Bill?

BILL: Yes, I am. Now I needn't organise any more petitions. I needn't collect any more signatures, and I haven't got to go to any more meetings. I can go to the pub tonight! ◎

### Questions

Ask

— what the Smiths and their friends had to do

— what the council had to do

Why needn't Mrs Smith worry any more?

Why won't the lorries have to come through the town?

What needn't Bill do?

What hasn't he got to do?

### Practice

Make sentences with "needn't/don't have to/haven't got to" or "mustn't" :

1. You're on the beach. There's a notice which says: "Danger. Don't swim here." Your friend's already in the sea.

2. You've got a friend who always talks very loudly. You can hear him, even when he talks quietly. So what do you often tell him?

3. You've bought your sister a present. You're showing it to your brother. You don't want him to tell her what it is.

4. You're going to come home late tonight. Your father wants to meet you at the station. You think this is unnecessary.

## ***Do be tidy!***

Steve King decided to put a notice in the park, to remind people to be tidy.

Do be tidy. Do be clean.

Don't drop rubbish. It ruins the scene.

It's selfish to leave your papers and tins.

Do put your litter in the litter-bins.





## Go and dig somewhere else !

*Sarah, Sam and Bomber are staying with their uncle, George Mumford, who's got a sheep farm in a beautiful part of Wales near Dolgellau (p. 63). The sheep in one of the fields are very nervous, and Mr Mumford and Sarah have gone to find out why. Mr Mumford can see a woman digging in the middle of the field. There's a bottle full of soil beside her.*

MR MUMFORD: Hey! You! Who said you could dig in my field?

WOMAN: Ah, good morning, sir. You needn't worry. I'm not doing any damage.

MR MUMFORD: You're frightening my sheep! And anyway, what are you collecting that soil for?

WOMAN: Listen, sir. You mustn't get angry. I work for B.O. Minto, the mining company. And I've got some good news for you.

MR MUMFORD: Good news? What on earth are you talking about?

WOMAN: Well, sir, the soil on your land is full of copper.

### Stress and Intonation

Mr Mumford's furious. The woman's trying to calm him.

MR MUMFORD: Hey!↓ You!↓ Who said you could dig in my field?↓

Woman: You needn't worry.↑ I'm not doing any damage.↑

Mr Mumford: What are you collecting that soil for?↓

Woman: Listen, sir.↓ You mustn't get angry.↓ I've got some good news for you.↓

Mr Mumford: Good news?↑ What on earth are you talking about?↓ ©



MR MUMFORD: I don't care if it's full of gold and silver. Tell Dio Mio to go and dig somewhere else!

WOMAN: The name's B.O. Minto, sir. Do be reasonable. If we opened a mine here, we could offer jobs to a thousand men.

MR MUMFORD: That's all very well, but you'd poison the streams and kill my sheep. And you can tell B.O. Stinko that!

WOMAN: The name's B.O. Minto, sir. Do be realistic. British industry needs copper, and a lot of men here are out of work.

SARAH: But what about this beautiful countryside? You'd ruin it. Your company ought to think about that as well.

WOMAN: Yes, dear. But, on the other hand, men can't feed their children with beauty. They have to earn money.

SARAH: And sheep farmers have to have sheep!

WOMAN: Yes... er ... Well, I must go. I've got to write my report this afternoon.

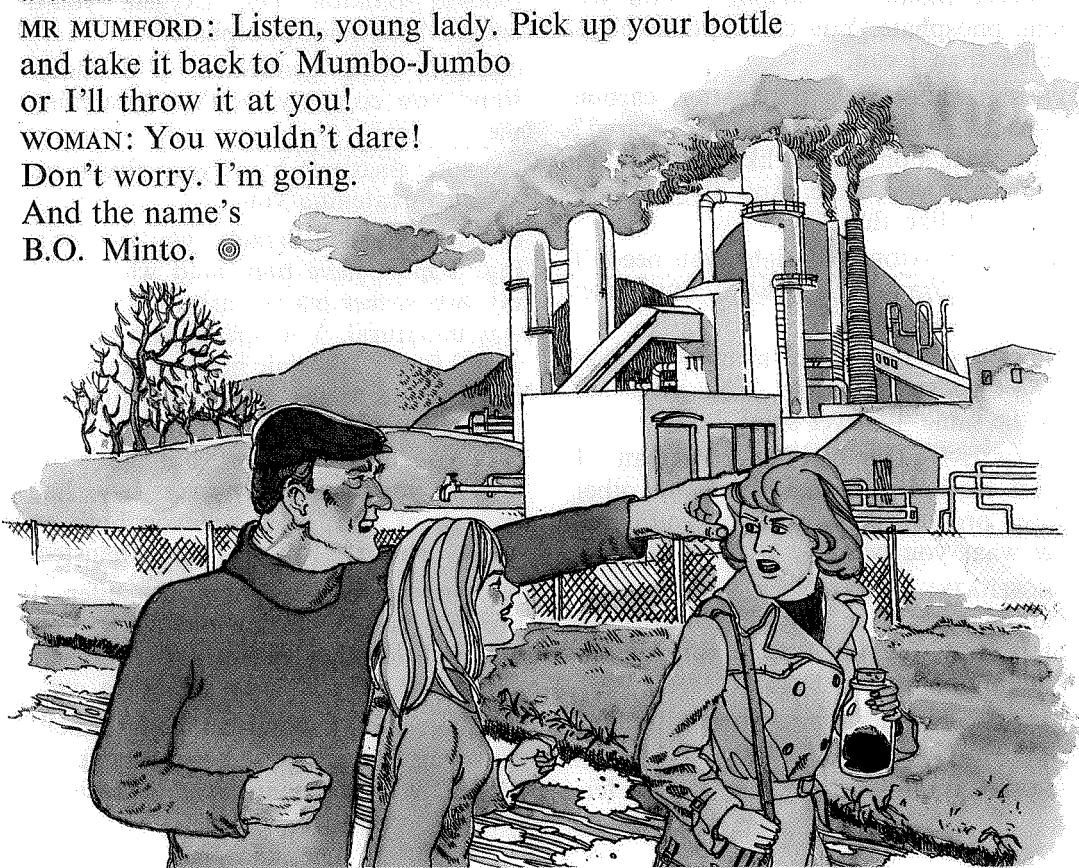
MR MUMFORD: Listen, young lady. Pick up your bottle and take it back to Mumbo-Jumbo or I'll throw it at you!

WOMAN: You wouldn't dare!

Don't worry. I'm going.

And the name's

B.O. Minto. ©



### Letter writing

Imagine you're George Mumford. The lady from B.O. Minto has just left, and you've decided to write a letter to the manager of her company. Begin "Dear Sir," and finish "Yours faithfully, George Mumford". Use words and phrases from the dialogue.

Use these notes as a guide:

1. this afternoon/young lady/your company/farm. copper/soil. open/mine. realise/people out of work. need/copper. wonder/consider/disadvantages?

2. this/most beautiful part of Wales. try/save/countryside/instead/ruin. need/farming land.

3. what about pollution/mine/cause? poison/air/streams/soil. think/damage.

# Chemicals at war

In the industrialised countries of the world, different forms of pollution are taking oxygen from the air and the rivers. In our cities, cars swallow oxygen and then their petrol fumes poison the air with carbon dioxide. In the countryside, fertilisers which contain phosphate

are carried by the rain into the rivers. Then the weeds in the rivers increase and they take more oxygen from the water. Listen to this conversation between oxygen, phosphate and carbon dioxide ( $\text{CO}_2$ ).

⊙ OXYGEN: Oh, it's you two again. What do you want this time?

CARBON DIOXIDE (*coughing*): You tell him, phosphate. You can explain things better than I can.

PHOSPHATE: What's the matter, carbon dioxide? Why are you so scared? This bloke's only a gas like you. I don't know why you came. And do you have to cough like that?

CARBON DIOXIDE: All right, you needn't get unpleasant. It's always the same. Nobody likes me.

PHOSPHATE: Oh, for heaven's sake! Don't be so miserable. You gases are all the same — never solid.

OXYGEN: Do be careful, phosphate. I must remind you that there are other gases present. Now perhaps you'll tell me what you want.

PHOSPHATE: Well, oxygen, we're getting fed up with your attitude towards us. Stop criticising us. You're ruining our reputation.

OXYGEN: But it's time someone tried to stop you.

PHOSPHATE: Listen, oxygen. I'm in fer-

tilisers, you know. I'm not just an ordinary salt. So you'd better be careful.

CARBON DIOXIDE: Yes, oxygen, you'd better! Well said, phosphate.

OXYGEN: Well, gentlemen, if I understand you correctly, you're threatening me.

CARBON DIOXIDE: Yes, yes, that's it. We're threatening you.

OXYGEN: Carbon dioxide, you're revolting! I must have been mad when I let my two sisters marry carbon. I knew it was unnatural. You spend your time in petrol fumes and stale breath. You make me ill! And as for you, phosphate, I'm warning you. Don't go too far. I can take you in small doses, but that's all. Stay in your fields. My rivers have had enough of you. Now will you both go away, please? I'm getting exhausted.

PHOSPHATE: You're going to suffer, I promise you. One day perhaps people will find that they've run out of oxygen. Come on,  $\text{CO}_2$ , let's go. (*They go out.*)

OXYGEN: Pooh! What an awful smell! Nitrogen, would you mind coming in, please? We need some fresh air in here.

⊙

## What do you think?

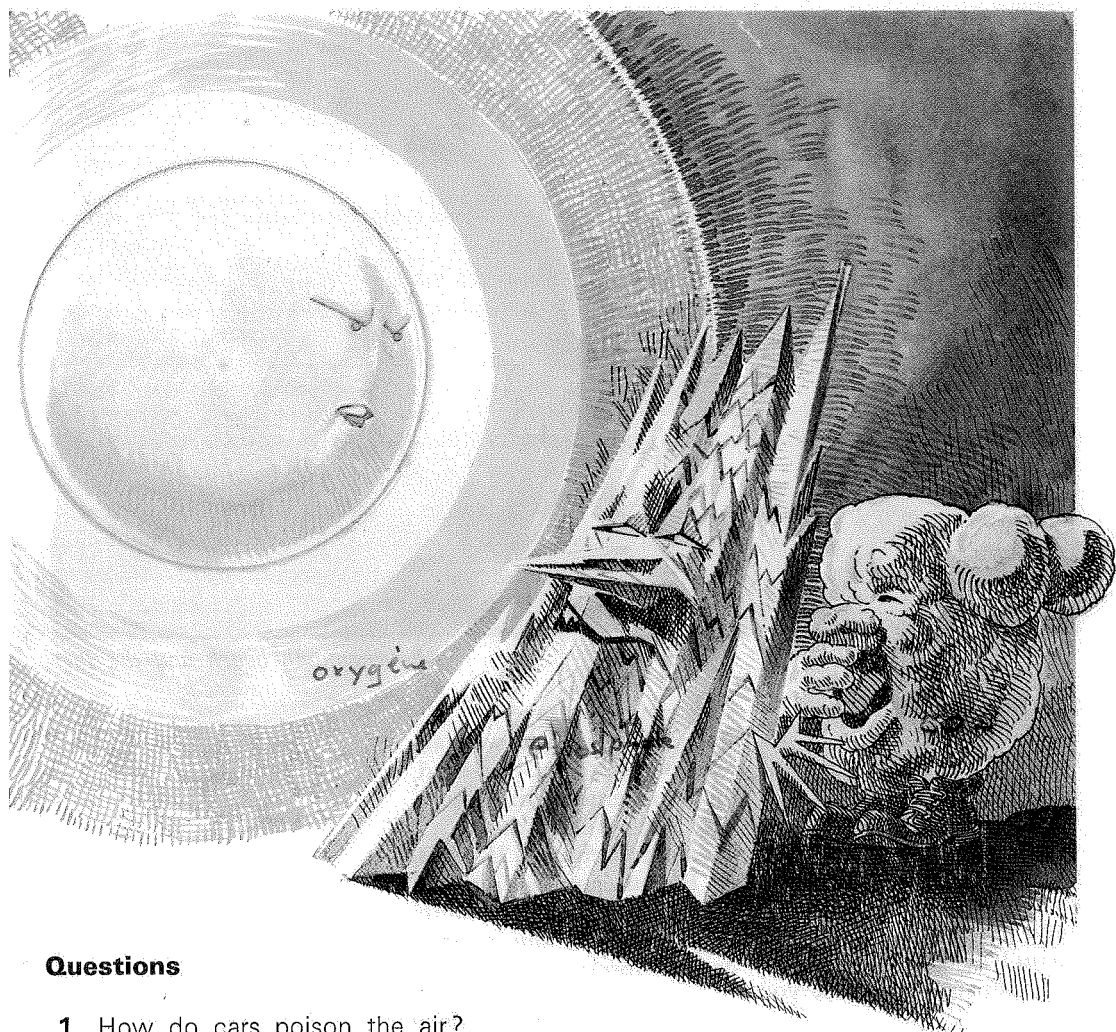
In this chapter you've met some of the causes of pollution. Now, with the help of your teacher, discuss the following problems:

The Baltic and the Mediterranean are slowly dying. Why? What sort of things pollute the sea?

Some people throw away more than a ton of rubbish every year — bottles, tins, plastic containers and packaging. Why

is this a problem? Do we have to throw so much away? What could be used again?

An old man of seventy who lives in a quiet part of Africa can hear far better than a young man of thirty who lives in our modern world. Noise is pollution. What things make our world noisy?



## Questions

1. How do cars poison the air?
2. Why is it dangerous if fertilisers are carried into a river?
3. What does carbon dioxide tell phosphate to do?
4. Why is phosphate annoyed with carbon dioxide?
5. Why does oxygen tell phosphate to be careful when he says rude things about gases?
6. Why have phosphate and carbon dioxide come to complain to oxygen?
7. What does phosphate think about his job as a fertiliser?
8. What does he say to show that he's threatening oxygen?
9. Why does oxygen think that carbon dioxide is revolting?
10. Why can't rivers take large doses of phosphate?
11. If people run out of oxygen, what won't they be able to do?
12. Why does oxygen ask nitrogen to join him?

## Written work

Write two short paragraphs on one of the following subjects. Mention first the advantages (our suggestions will help you) and then the disadvantages.

- a. Cars (quick/convenient/independent);
- b. Fertilisers and weed-killers (increase production/the world needs more food/why?);
- c. Factories (jobs/mass production/cheaper goods / fast and efficient machines).

*This proverb from the north of England was first used during the Industrial Revolution in the nineteenth century.*

*The owners of the new mines and factories became rich very quickly. 'Muck' is an old English word that means 'dirt'.*

*"Where there's muck, there's money."*



Picturepoint

*Bournemouth beach and the Pier*

## BOURNEMOUTH

Bournemouth, in Dorset, is a popular seaside resort on the south coast. Its woods, parks, and long sandy beaches make it a good place for a holiday. If you like the 'Frankenstein' stories, you

can visit the grave of Mary Shelley, the woman who wrote them. She died in Bournemouth in 1851, and she's buried at St. Peter's church. If you're in Bournemouth, then visit the New Forest, to the east, which is one of the largest forests in Britain.

*The Roman bath*



## BATH

Bath, in Avon, has been famous since Roman times, because of its natural hot springs. You can have a bath in the water, and drink it as well. In the Pump Room there's a fountain and glasses for those who want to drink. They say it's good for you, but it tastes awful! The town grew in the eighteenth century, when it was very fashionable to have a bath at Bath. It's worth seeing the town's beautiful eighteenth century buildings, and the Museum of Costume, which contains clothes from the sixteenth century up to the present.

*Rapho (Brian Brake)*





*Penfound Manor*

## PENFOUND MANOR

If you want to see Penfound Manor, go to Poundstock in Cornwall, then ask someone to tell you the way. The famous ghost of Kate Penfound hasn't been seen for a long time. But the local people still refuse to go near the house on April 26th because, they say, that's the day when Kate was killed.

Penfound Manor is one of the oldest houses in Britain.

## The Gunns' Journey

### THE HILLS OF MID-WALES

Although the south of the country is industrialised, Wales still has some of the most beautiful countryside in Britain. When you cross the border from England into Mid-

Wales, you move into a land of hills and mountains, and grey stone houses. Follow the road from Welshpool through the hills and, at the end of it, you'll find Dolgellau. Above the small town are a few lonely sheep farms. The green and brown

hills are silent, except for the sound of the wind, or a dog barking. This is one of the few places in Britain where you can escape from the noise and hurry of modern man. Let's hope it always stays like that.

*A Welsh sheepdog at work*



*Rapha (Bulldog)*

## Why learn English?

- There are about five thousand languages in the world today. Two of them are far more common than the others. The first is Northern Chinese (Mandarin), which is spoken by five hundred and seventy-five million people. The second is English. The Ancient Britons spoke Celtic — a language that still exists in Wales, and in Brittany in France. The English language was born when the Angles and Saxons invaded Britain, nearly two thousand years ago. It grew in the ninth century, when the Danes added words like 'egg', 'leg', 'bank' and 'sky'. But the most important change came in 1066, when William of Normandy invaded Britain. French words were added to the language, and English is now the richest language in the world. There are five hundred thousand ordinary words in English, and three

hundred thousand technical words. But you needn't learn all of them! English people only use a few thousand words when they speak; and, if you know two thousand common English words, you can manage very well.

William's invasion didn't only make the language richer. It also made the country far richer and stronger. Trade increased and people travelled more. As a result, the English language spread abroad — to India, Africa, America, Canada, Australia and New Zealand. Today, English is spoken by three hundred and sixty million people. At international conferences, scientists from Russia, Japan and Germany, speak English together. The French pilot of a plane arriving at Rome airport speaks English to the control tower. It's an international language, and one of Britain's biggest exports!

### Choose the right answer

1. *Mandarin is*
  - a. a far more common language.
  - b. the most common language in the world.
  - c. far more common.
  - d. the first language.
2. *The language of the Ancient Britons*
  - a. was destroyed by the Saxons.
  - b. still exists in England.
  - c. is still spoken in the west of Britain and France.
  - d. existed in Wales and Brittany.
3. *The English language grew and developed because*
  - a. it changed in 1066.
  - b. the Danes and the Normans added new words.
  - c. it was a very rich language.
  - d. it was born nearly 2,000 years ago.
4. *If a foreigner wants to speak English well, he has to know*
  - a. at least 2,000 words.
  - b. all the ordinary words in the language.
  - c. all the words in the English language.
  - d. a few common English words.
5. *England became a strong nation and so*
  - a. the English forced everyone to speak English.
  - b. the English travelled abroad and took their language with them.
  - c. everyone abroad started speaking English.
  - d. the language spread to India.
6. *Which sentence best describes the English language?*
  - a. It's very important for British exports.
  - b. It isn't as important as Mandarin.
  - c. It's the language of business.
  - d. It's the most international language in the world.

## It must have been uncomfortable

Read this passage several times :

Women in the sixteenth century often wore corsets made of metal or wood ; and in the nineteenth century men wore corsets too. Eighteenth century skirts were so wide that woman had to walk through doors sideways. And rich ladies wore incredible wigs, which were made on tall, metal frames. They fixed the wigs to their own hair with grease and powder, and decorated them with flowers, birds and even ships. When they went to a party, they had to kneel on the floor of the coach, because their wigs were so high. The wigs often stayed in place for days. Women had special long sticks to scratch their heads, and some people found mice inside their wigs if they left them for too long !

Now, complete the following sentences with 'must have', 'can't have', 'might have', 'had to' or 'couldn't' :

It ... been difficult to sit down if you were wearing a metal corset. They ... been very comfortable. If you had been a man in the nineteenth century, then you ... worn a corset as well. Ladies ... walk through doors sideways because their skirts were so wide. And, when they were wearing their enormous wigs, they ... sit down in their coaches. This ... been a hygienic fashion, because people sometimes found mice inside their wigs.

## The Whispering Game

People's ears aren't like tape-recorders. Often, when a story passes from one person to another, it changes. Try "The Whispering Game". Work in groups of eight to ten people. One person in the group must think of a sentence of about ten words. Then he must whisper it once to his neighbour. His neighbour whispers what he hears to the next person. The sentence goes quickly round the group. It's interesting to see if the last version is the same as the first.

## Drama work

Imagine a scene from a Victorian melodrama. The story takes place in the large country house of a rich family. Someone has been murdered. On the night of the murder there were about ten people in the house - the family, their guests and their servants.

With the help of your teacher, first decide the details of the story. What's the name of the house? How many rooms are there? What are the names of the different characters, and who are they? Who was murdered, and when, where and how? Now prepare, write and act three short scenes.

— In the first scene, two police inspectors come to the house to find out exactly what happened, and where everyone was at the time of the murder.

— In the second scene, the two inspectors discuss the murder with a colleague. They decide who might have, and who can't have committed the murder.

— In the third scene, a vital clue is found, and the murderer is discovered.

## Describing people

Each of you must find a large, coloured picture of a man or woman in a magazine, and write a detailed description of him/her. What does he/she look like? What's he/she wearing? Divide the class into two big groups. Put all the pictures of each group together, where everyone can see them. Then read your description, while the rest of the group guesses who it is.

## Pronunciation practice

The "th" sound in the word "rather" is represented by the symbol [ð], and the "th" sound in "think" is represented by the sign [θ].

Remember to put your tongue between your teeth to make the "th" sounds.

⊗ I'd rather not bother to think about that, thanks.

That thin thief took three thousand, three hundred and thirty-three pounds.

Arthur Thatcher cleans his teeth thirty times a day.

Heather Panther's the author of that Maths book.



## *IF I WERE THE SUN*

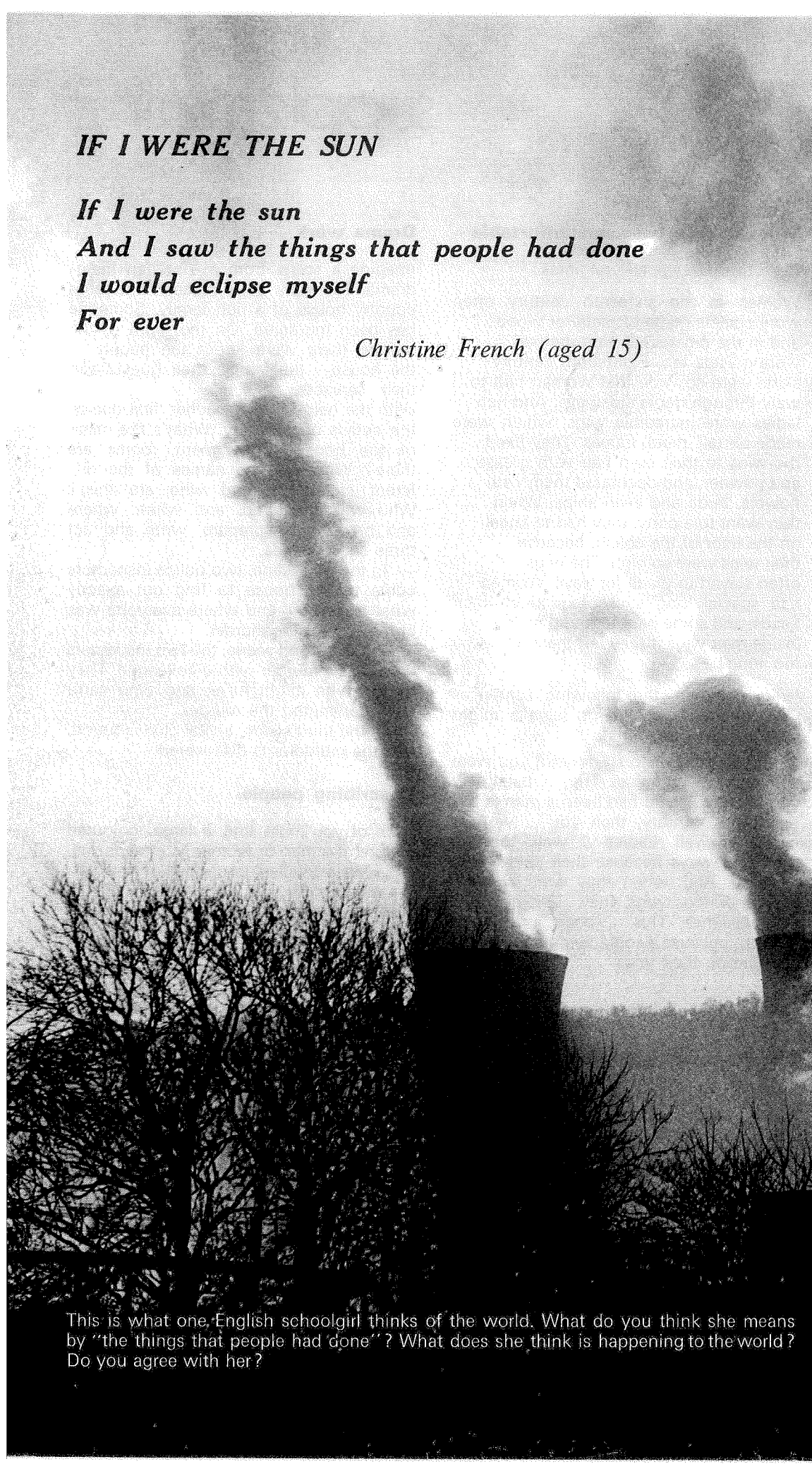
*If I were the sun*

*And I saw the things that people had done*

*I would eclipse myself*

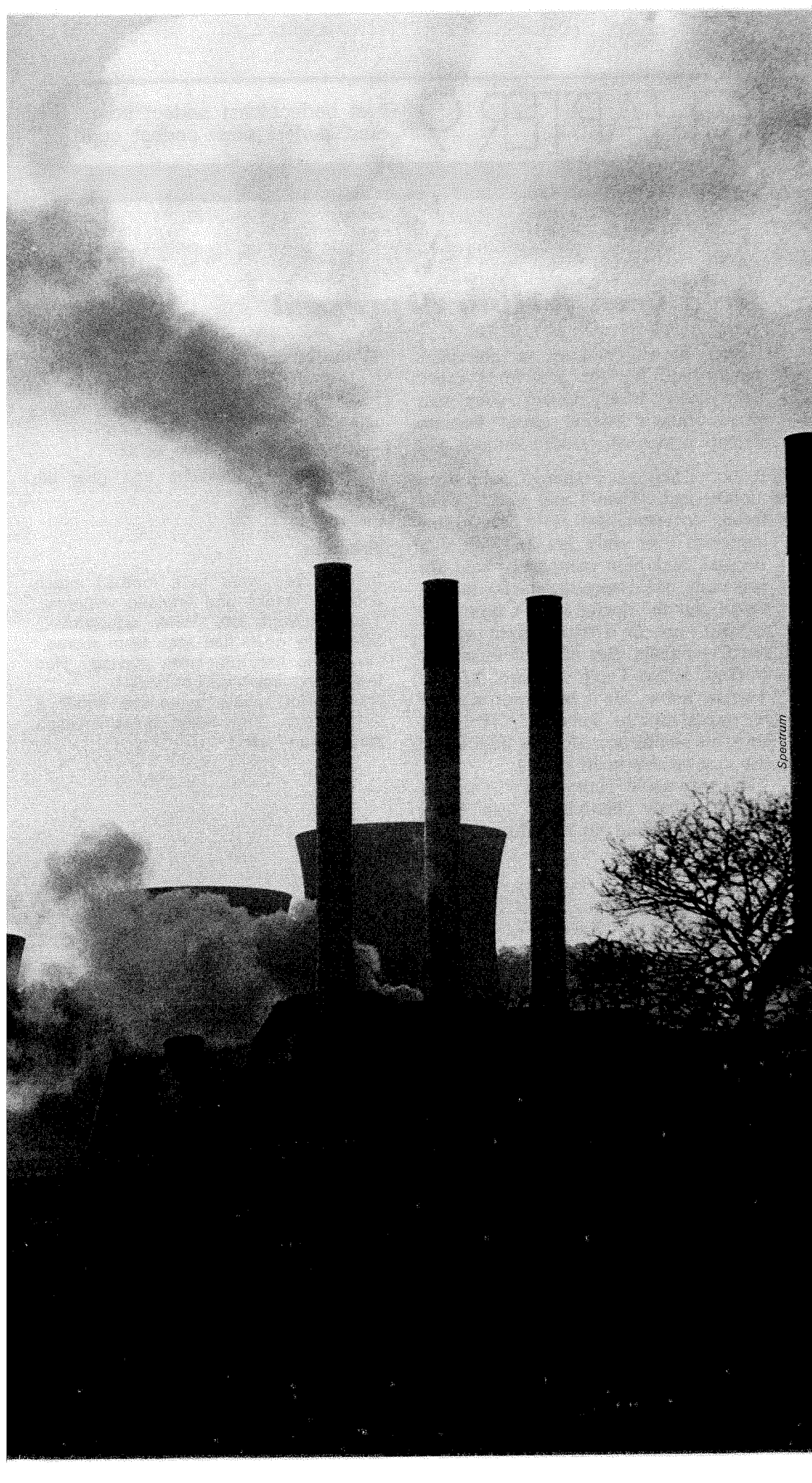
*For ever*

*Christine French (aged 15)*



This is what one English schoolgirl thinks of the world. What do you think she means by "the things that people had done"? What does she think is happening to the world? Do you agree with her?





# CHAPTER 9

past perfect/past perfect cont.  
pres. perfect/pres. perfect cont.

## *He'd been feeling depressed*

Harry Bean's making a television commercial. It's for a product called 'Hairyhead' which makes your hair grow. Harry's talking about Bernard Crump, a man who's tried 'Hairyhead'.

- © HARRY: I first met Bernard Crump three months ago. When I met him, he was feeling very depressed. He'd been feeling depressed ever since his hair fell out. Bernard had been completely bald for two years. He'd seen the doctor several times. But the doctor hadn't been able to help him. He'd tried dozens of different products. But none of them had worked. When I saw Bernard, he was wearing a wig. He'd been wearing one for several months. But it hadn't brought back his confidence. He said he'd never felt so miserable in all his life. "This man needs 'Hairyhead'," I said to myself. "Only 'Hairyhead' can bring back his hair and his confidence!" ©

### Questions

- Ask  
— how long Bernard had been feeling depressed  
— how long he'd been bald  
... find more questions and give the answers.

### Practice

Imagine you went to a football match between France and England yesterday. You got there late. When you arrived, how many goals had each team scored? How long had they been playing? Had they been playing well or badly? Now make similar sentences about a tennis match. (How many games had each player won? etc.)

*These situations will help you to learn the expressions.*

## *They suit you*

Harry Bean's assistant, Penny, has just started wearing glasses. She wants to know what Harry thinks of them.

- © PENNY: What do you think of my new glasses, Mr Bean?  
© HARRY: I like them. They suit you.  
PENNY: Do you really think they suit me?  
HARRY: Yes, I do. You look very attractive. ©

## ***Have you noticed my eyebrows?***

Harry Bean's talking to Bernard Crump, who's in the television studio with him.

© HARRY: Bernard Crump has been using 'Hairyhead' for three months now. Well, Bernard, you've certainly changed since the last time I saw you.

BERNARD: Yes, Harry, I have. I've been using 'Hairyhead' regularly. I've only used one bottle. But my hair's been growing ever since I started the treatment. And have you noticed my eyebrows? I've never felt so surprised in all my life. 'Hairyhead' has completely changed my life.

HARRY: Well, listeners, I hope you've been listening carefully. Have you always wanted thick, shining hair like Bernard Crump's? If you have, you needn't worry any more. Buy 'Hairyhead' and start living again! ©

### **Questions**

Ask

— how long Bernard has been using 'Hairyhead'

— if he's changed since the last time Harry saw him

... find more questions and give the answers.

### **Practice**

Harry's sitting in a pub. He's waiting for his wife. He arrived at the pub half an hour ago. There are two empty glasses on the table, and four cigarette-ends in the ash-tray. What has Harry done? What has he been doing?

## ***I can't keep up with you***

Harry Bean's dictating a letter to Penny. He's talking very quickly.

© PENNY: You're going too quickly, Mr Bean. I can't keep up with you.

© HARRY: Sorry, Penny. I'll go more slowly.

PENNY: I'm afraid I've only written "Dear Sir". Would you mind starting again? ©



## Fashion goes to her head

*Sarah, Sam and Bomber are now in Chester (p. 92). Sarah's at the market. Sam has been looking for her. He's just found her at one of the stalls.*

© SARAH: Hello, Sam. Come and rescue me. This bloke's been trying to sell me a wig.

MAN: Ah, you must be the young lady's boyfriend. Well, look at this. Go on, love. Put it on... There! It suits her, doesn't it? Doesn't she look gorgeous?

SAM: No.

MAN: But these wigs are the latest fashion.

SAM: Are they?

MAN: Yes, I've sold hundreds of them. You've got to keep up with the fashion, haven't you, love?

SARAH: Well ... er ... I ...

SAM: No, she hasn't.

MAN: Why don't you let her make up her own mind, sir?

SAM: I daren't. She's been spending my money all morning. You see, fashion goes to her head.

MAN: Well, I'll do you a favour. The wig's two quid. I'll let you have it for £1.50. I can't be fairer than that, can I?

SAM: She likes your hat.

MAN: I beg your pardon?

SAM: I said she likes your hat. Your hat and the wig for £1.70.

MAN: But my hat's not for sale.

SAM: Well, I'm sorry, but that's what she wants.

SARAH: But Sam ... oh ... er ... yes, I really like your hat.

MAN: Oh, all right. My hat and the wig for £1.70. Here's your change.

SARAH: Sam, you're crazy! I'd been trying to tell him I didn't want the wig.

SAM: I know, but never mind. I wanted his hat.

©



### Stress and Intonation

The man's trying to persuade Sam and Sarah to buy. He's very enthusiastic.

© Man: It suits her, doesn't it?↓ Doesn't she look gorgeous?↑

Sam: No.↓

Man: But these wigs are the latest fashion.↓

Sam: Are they?↑

Man: Yes.↓ I've sold hundreds of them.↓ You've got to keep up with the fashion, haven't you, love?↓ ©

### Invention

Work in pairs and make a dialogue where one of you is trying to persuade the other to buy something (new clothes, a new car, a new book, a wonderful new machine, etc.). Use phrases from Parts A and B.





**A real bargain?**

### **What do you think?**

Look again at the chapter and discuss the reasons why people buy things. If bald heads were fashionable, do you think Bernard Crump would have bought 'Hairyhead'? Why did the man at the market think Sarah should buy the wig? Do you think everyone should keep up with the fashion? Give reasons for your answer. Do you ever buy things just because they're fashionable?

Look at the advert and the woman's reaction to it. Find out how the person made his record-player sound attractive. Why did he put £49 and not £50? Why might the "K2 anti-hum system" impress a buyer? What detail didn't the person put? Did he say he was going to live abroad? But what did he hope people would think? Why were the ten L.P.s interesting?

- © Stereo record-player, forty-nine pounds.  
 © Quite cheap. A good make too, U.R.O.K.

I haven't seen a U.R.O.K. in the shops at that price. I don't know what the K2 anti-hum system is, but it sounds interesting... it must mean better quality. Big sound, small price.

I wonder if it's as good as my neighbour's. His was nearly a hundred pounds ... this one might be even better. Perfect condition...

So why's he selling it at half price?

He doesn't say how old it is. I wonder how long he's been trying to sell it. Perhaps it doesn't work very well. But, on the other hand, he might be selling it simply because he's going to live abroad and he can't take it with him — then it would be a real bargain. I suppose he's giving the records away for the same reason. Well, it's worth finding out.

I'll ring him. ©

## Questions

What about the person who wrote the advert?

1. How much does he want for his record-player?
2. What system has he added to the record-player?
3. How much did he pay for it?
4. What condition is it in?
5. Where does he say he's going?
6. What's he giving away with the record-player?

What about the woman who's looking at the advert?

7. Why is she pleased when she sees "U.R.O.K."?
8. Do you think she knows a lot about stereo record-players?
9. Why might this record-player be better than her neighbour's?
10. What doesn't she know?
11. Why does she think he's selling it?
12. What does she decide to do?

## Written work

You've now discussed some of the reasons why people are persuaded to buy things. Use this information and write your own advert for something you want to sell.

*Imagine you're the boss of an advertising agency. You've made 50,000 posters to help to sell a certain product. Why so many? Perhaps Lewis Carroll, who wrote 'Alice in Wonderland', can help you:*

*"What I tell you three times is true."*

*Lewis Carroll (1832-1898)  
 The Hunting of the Snark*

# CHAPTER 10

used to  
whenever, wherever, etc.

## ***They used to have strange ideas***

Are you superstitious? Our ancestors certainly used to be. They used to have some very strange ideas. For example, some people used to wear a snake's skin in their hat. They said it prevented headaches. Others used to give their children horse's hair on bread and butter. They thought it was good for them. And, if you had hairy arms, everyone used to say you'd be rich one day. When people were ill, they used to take all sorts of strange medicine. They even used to swallow whole spiders and snails.

They used to have "magic" stones and coins which brought them luck and cured illness. They used to believe that horseshoes were lucky too. The famous British Admiral, Lord Nelson, never used to go to sea without a horseshoe on his ship. Admiral de Villeneuve must have forgotten his!

### **Questions**

Did our ancestors use to be superstitious?  
What did they use to do?  
What did they use to believe?

### **Practice**

A hundred years ago, life was very different. Think of some of the things that people used to do/didn't use to do. For example:  
What sort of clothes did they use to wear?  
How did they use to travel? How did they use to light the streets and houses?

---

*These situations will help you to learn the expressions.*

## ***The day after tomorrow***

It's Wednesday today. Major Mulligan's house is being painted. The painters started work the day before yesterday, on Monday. Cynthia's annoyed, because there are ladders everywhere. And the painters will be there till the day after tomorrow. They'll be there till Friday.



## ***Whenever he sees a black cat***

Even nowadays, a lot of people are superstitious. Steve King is. Whenever he sees a black cat, he thinks he'll be lucky. Whenever he wants something to happen, he crosses his fingers. His grandmother's a fortune-teller. She says she can tell Steve whatever he wants to know about the future. When Steve was a child, she gave him a lucky bracelet. Steve takes it with him wherever he travels. His grandmother says it'll protect him, wherever he goes, whatever he does, and whoever he meets.

### **Questions**

Answer with "whenever, whatever, whoever, wherever":

Does Steve think he'll be lucky every time he sees a black cat?

Does he always cross his fingers when he wants something to happen?

Can his grandmother tell him everything about the future?

Does Steve always take his bracelet with him?

Does his grandmother say it'll protect him everywhere?

Does she say it'll protect him in every situation?

### **Practice**

1. Make sentences with "whenever, etc." about things that always happen to you.  
Example: Whatever I wear, my mother says I look awful!

2. Do you remember the singer, David Jones? He doesn't enjoy being famous. Why not?

Example: Whenever he goes out, people recognise him.

## ***Don't make a fuss!***

- © Cynthia's complaining to her husband. There's a ladder over the front door. She doesn't want to walk under the ladder because she thinks it's unlucky.

CYNTHIA: I refuse to go out through the front door, Clive. I won't walk under that ladder.

MAJOR MULLIGAN: Oh, Cynthia. Stop making a fuss!

CYNTHIA: Why don't you tell the painters to move it?

MAJOR MULLIGAN: Because I don't want to make a fuss. They'll think we're crazy! ©



## Keep your fingers crossed !

*Sam, Sarah and Bomber have arrived in Liverpool (p. 92). They're going to take the ferry from Liverpool to Dublin. Sarah has gone to the booking-office to get their tickets. There's a man and a woman in front of her. They're talking to the booking-clerk.*

© MAN: Could I book two return tickets to Dublin, please? For the day after tomorrow.

BOOKING-CLERK: Do you want the night ferry, sir? It's cheaper.

MAN: Er...

WOMAN: No! I won't sail at night. The boat might hit something.

MAN: Er... my wife would rather take an earlier boat, if possible.

BOOKING-CLERK: All right, sir. I'll put you on the two o'clock.

So that's two passengers, two o'clock, Friday the thirteenth.

WOMAN: I beg your pardon? Did you say Friday the thirteenth?

BOOKING-CLERK: Yes, madam, that's right. The day after tomorrow.

### Stress and Intonation

The woman's very obstinate. The man's embarrassed.

© Woman: I'm sorry.↑ but we can't go.↓  
 © I daren't sail on Friday the thirteenth.↓  
 The boat'll sink.↓

Man: Gwyneth!↓ The boat won't sink.↓  
 Please don't make a fuss.↑ Everybody's  
looking at us.↓

Woman: I don't care, Walter.↓ I won't  
 sail on Friday the thirteenth, whatever  
 you say!↓ ©

### Invention

Work in groups of three and write a dialogue between a hotel receptionist and two visitors who want to book a room. There's only one room left — number 13.

WOMAN: I'm sorry, but we can't go. I daren't sail on Friday the thirteenth. The boat'll sink.

MAN: Gwyneth! The boat won't sink. Please don't make a fuss. Everybody's looking at us.

WOMAN: I don't care, Walter. I won't sail on Friday the thirteenth, whatever you say!

BOOKING-CLERK: Listen, sir. Will you please make up your mind? There are people waiting. Do hurry up!

MAN: I'm terribly sorry. We'll have to come back later...

BOOKING-CLERK: Superstitious old fool! Next please. What can I do for you, young lady?

SARAH: May I have three return tickets to Dublin, please? On the night ferry.

BOOKING-CLERK: Oh dear. I think the boat's full tonight. But you might be lucky. I'll have a look. Keep your fingers crossed! ©



One of the visitors is very superstitious and doesn't want to take the room.

### What do you think?

A lot of us are like the booking-clerk. He thinks superstitious people are silly. But he doesn't realise that he's superstitious too. What does he say in the dialogue to prove this?

Are you very superstitious? Do you think 13 is an unlucky number? What wouldn't you do on Friday the thirteenth? Do you ever do anything to bring yourself luck, or to avoid bad luck? What about the people you know?



*The owner of this shop was probably luckier than Ben Weir!*

## Seven years' bad luck?

One Thursday morning in March, Ben Weir got up rather late. He shaved quickly — far too quickly — and went downstairs to open his shop. He was

the village grocer and sold nearly everything. Whenever you wanted some bacon or an ashtray, some custard powder or some pins, Ben Weir was your man

## What do you think?

Centuries ago people used to be terrified of storms. They didn't understand what caused thunder and lightning. They needed an explanation, so they imagined that a thunderstorm was a message from the gods. Why don't we explain storms in this way nowadays?

What about Ben Weir? What did he want to know at the end of his unlucky day? Why did the broken mirror finally interest

him? A lot of people nowadays are interested in astrology and horoscopes. Can you say why? So, now make a sentence and say what superstition helps people to do.

## Written work

Look again at the chapter and write three short paragraphs about superstition. First, say what sort of things people

— even at ten o'clock at night.

His shop was fascinating; it was so untidy. Each visit was an adventure. Often when a customer asked for something, Ben used to say: "Can you see it?", and then the search began. Together they moved round the shop until they found the required article, buried under a pile of envelopes or hidden behind a row of cream cakes. Tins of fruit and vegetables sat high on a shelf that no one could reach — except Ben. He refused to have a ladder — that was too simple and too slow. Instead he had a long stick. With enormous skill he used to dislodge a tin and catch it as it fell — all in one easy movement.

But on that Thursday morning four tins came down instead of one, and an amazed customer had to pick Ben up from behind the counter and then search

the shop for some elastoplast to put on his head. "That's never happened before," groaned Ben. Just before lunch, the vicar's wife came to complain about a piece of chewing gum she'd found in a chocolate pudding. She made a terrible fuss. In the afternoon a lorry crashed into his fresh fruit stall outside the shop. Ben's happy world seemed to collapse with the falling boxes of apples and oranges.

That evening he stood in the bathroom and wondered why it had been such a miserable day. He couldn't understand why he'd had nothing but problems. He looked at himself in the shaving mirror — the mirror he'd dropped that morning. The crack in the glass ran over his face like a teacher's pencil through a mistake. "Perhaps it's because of the mirror," he thought. ©

## Questions

1. Why did Ben shave quickly that morning?
2. What were the two main advantages of Ben's shop?
3. What did customers often have to do to find the goods they required?
4. Describe the shelf where Ben put his tins.
5. Was Ben usually good at getting tins from the shelf?
6. What happened when the four tins fell?
7. Why was Ben surprised?
8. Why did the vicar's wife come to complain?
9. What happened when the lorry hit the fruit stall?
10. What sort of a day had it been for Ben?
11. What had happened that morning?

in the past used to believe, and what sort of things people believe nowadays. Then, say if you're superstitious or not, and describe the superstition(s) of someone you know. Finally, give one reason why superstition exists (what does it help people to do?).

*Do you know anyone who walks under every ladder he sees, just to prove that he isn't superstitious? Francis Bacon was an English philosopher. Here's what he said about people who say they aren't superstitious.*

*"There is a superstition in avoiding superstition."*

# CHAPTER 11

make/let/want/expect  
"when, as soon as", etc.  
in future sentences

***We'd like you to answer this questionnaire***

**1. Do your parents let you**

- a. choose your own clothes?
- b. choose your own friends?
- c. go out with your friends in the evening?
- d. wear make-up/smoke?
- e. disagree with them?

**3. Do your parents expect you**

- a. to work hard at school?
- b. to like the things they like?
- c. to offer your seat to old people on the bus?

**2. Do your parents make you**

- a. go to bed at a particular time?
- b. look after your younger brothers and sisters?
- c. do some of the housework?
- d. do things that you think are silly?

**4. Do you expect your parents**

- a. to agree with what you say?
- b. to let you do what you like?

**5. When you leave school, do your parents want you**

- a. to go on studying?
- b. to get a job?
- c. to get married?

*These situations will help you to learn the expressions.*

## ***His uncle brought him up***

When Major Mulligan was two, his parents died, and he was brought up by an uncle. His uncle was a strict man. He never let his nephew talk at meals. He even made him call him "sir". He brought him up so strictly that the Major ran away from home and joined the Army. Even the Army was less strict than his uncle.

## 6. Do you want to leave home

- a. as soon as you find a job?
- b. when you're eighteen?
- c. when you get married?

7. Imagine you've got children. Your daughter (or son), aged fourteen, has gone to a party. It's one o'clock in the morning, and you're waiting for her (him). Will you

- a. shout at her as soon as you see her?
- b. wait until she's explained why she's late?
- c. send her to bed as soon as she gets home?
- d. send her to bed when she's apologised?

## Questions

First, ask the questions in the questionnaire and give the short answers.

Example: Do your parents let you choose your own clothes?

Yes, they do. / No, they don't.

## Practice

Ask and answer these questions.

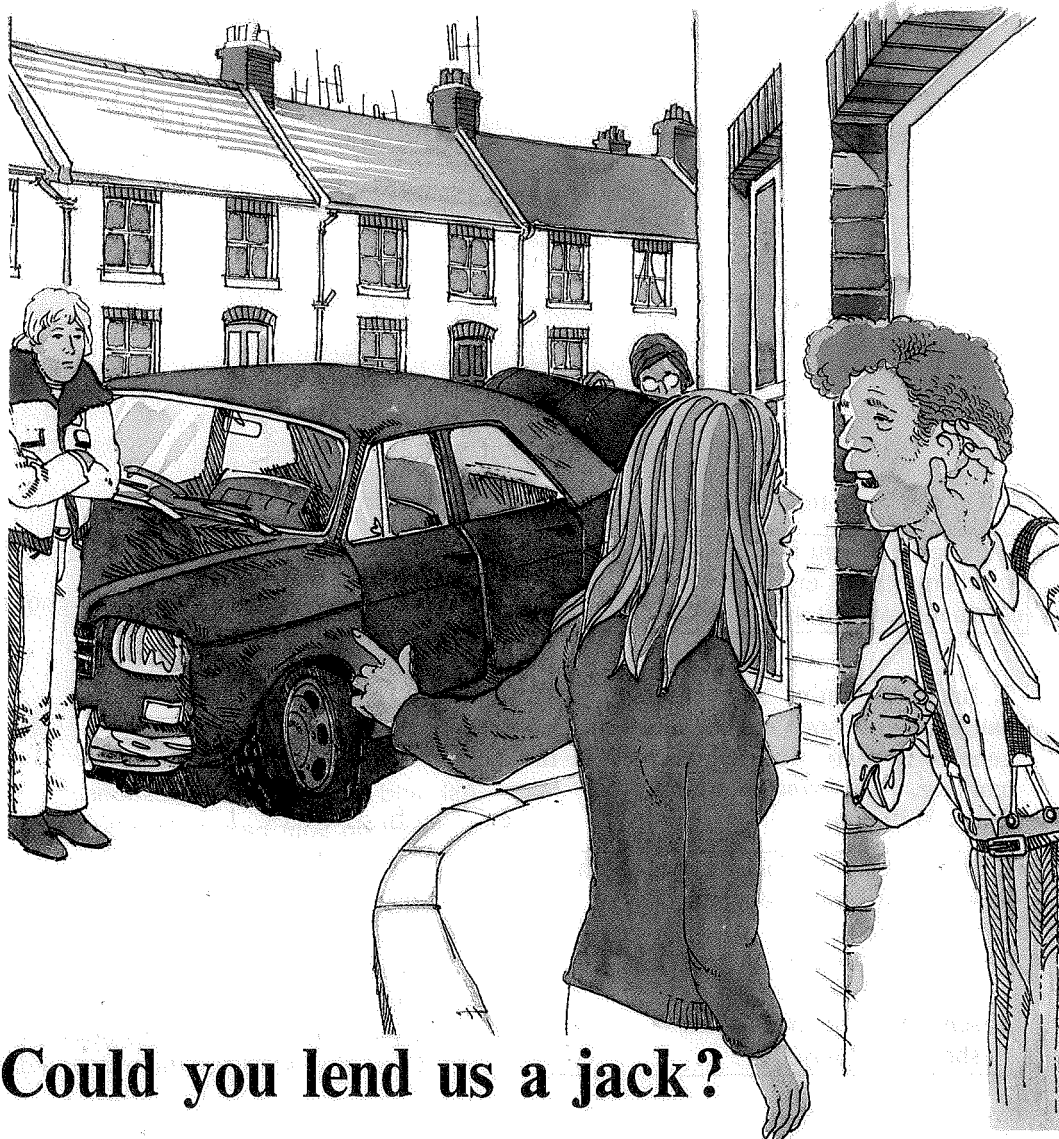
1. What do your parents let you do?
2. What do they make you do?
3. What do they expect you to do?
4. What do you expect your parents to do?
5. When you leave school, what do your parents want you to do?
6. When do you want to leave home?

Use some of the answers in the book if you like. Give other answers wherever you can.

## *He got on with everyone*

Major Mulligan always remembers a soldier called Buzz. Buzz wasn't a pleasant man but, on the other hand, he got on well with everyone. The Major couldn't understand why everyone liked him so much. Buzz even got on with the officers. One day the Major found out why. He saw Buzz selling a bottle of whisky for only fifty pence!





## Could you lend us a jack?

*Sam, Sarah and Bomber have hired an old car in Dublin (p. 93). They're going to travel round Ireland. Unfortunately they haven't travelled very far. They've stopped in the suburbs of the city because they've got a flat tyre. They can't change the wheel because there isn't a jack in the car. Sarah has gone to one of the houses to see if she can borrow a jack.*

◎ SARAH: Good afternoon. I'm sorry to bother you, but could you lend us a jack? We've got a flat tyre.

PATRICK: I can't hear what you're saying. I'm deaf. *(He shuts the door.)*

### Stress and Intonation

Note the stress on the following words: "on", "father", "talk", "completely", "up" and "born".

◎ Bomber: Doesn't he get on with the English then?↑

Sean: Well, you see, his father doesn't.↓ He won't even let Patrick talk to an Englishman.↓

Sam: Well, we aren't completely English.↑

Sarah: No, we aren't. Sam and I were brought up in England.↑ but we were born in Wales.↓ And Bomber's from Australia.↓ ◎

### Invention

Patrick Murphy's father has just seen the broken window. He's asking Patrick what



BOMBER: Oh dear, he didn't sound very pleased. Let's try the next door, Sarah.

SARAH: All right. Oh, excuse me. I wonder if you could help us. We've got a flat tyre and we need a jack.

SEAN: A jack? Yes, of course. Wait a minute. I'll go and get it...

SAM: Well, he seems more friendly.

SEAN: ... Here it is. I'll show you how it works.

BOMBER: Oh, thanks very much. We asked your neighbour, but he didn't seem very pleased. He said he was deaf.

SEAN: Patrick Murphy's not deaf. He must have heard your English accent.

BOMBER: Doesn't he get on with the English then?

SEAN: Well, you see, his father doesn't. He won't even let Patrick talk to an Englishman.

SAM: Well, we aren't completely English.

SARAH: No, we aren't. Sam and I were brought up in England, but we were born in Wales. And Bomber's from Australia.

SEAN: Really? I'll tell him. Hey! Patrick! You can come out now. These people are Welsh, and their friend's Australian.

PATRICK: What? You aren't English? I'll change your wheel as soon as I've found my jack.

SEAN: It's all right, Patrick. I'll do it.

PATRICK: No, you won't. They asked me first. Sean, I'm warning you. Give me that jack.

SEAN: Patrick! Be careful!

(CRASH!)

PATRICK: Oh no! ... That's our window.

My father'll murder me when he sees it.



happened. Here's Mr Murphy's side of the dialogue; read it carefully.

— Patrick Murphy! What about this window?

— Yes, Patrick. I can see that it's broken. How did it happen?

— Why? What did they want?

— And did you lend it to them?

— Why not?

— They sounded English? I see. I bet

they were annoyed when you shut the door.

— So then they broke the window!

— Well, Patrick, why didn't you say so?

Mr Murphy's conclusion is wrong — but Patrick's very pleased to accept it!

What did Patrick say? Work in pairs and complete the dialogue.



Presse-Sport

*Left or right? Parents, like this rugby referee, often have difficult decisions to make.*

## A day in the life of a referee

- ◎ The game began early at 7.30 a.m. I had some trouble straight away. Jimmy wouldn't get up. He said he had stomach-ache. He said he'd die if I didn't bring the doctor. I consulted my wife. Apparently Jimmy had a maths test that morning. I went back upstairs, pulled him out of bed, and the game continued.

### What do you think?

What would happen in a game of football if there was no referee? When players quarrel and both sides think they're right, what does the referee have to decide? Why do you think a parent's job is sometimes like a referee's?

Of course, there are good and bad referees; how would you describe a good one? Do you think it's an easy job?

Which man would you prefer as a father (or as a referee) — Mr Murphy or the writer in Part C? Can you say why?

### Written work

Look again at the chapter and compose your own "Charter of Responsibility" for parents and children. Write five main points for each side. For example :

Jimmy's stomach-ache disappeared miraculously when he smelt breakfast.

During breakfast the rhythm was fast. There was very little argument and a lot of skill, as toast, marmalade and tea were quickly swallowed. I had one rather difficult decision to make, when Jill asked if she could go to a dance that evening. Well, after all, it was Friday; it seemed fair, and my wife agreed, so I gave Jill the advantage and let the game go on.

Then, for a long period, things were calm — until I got home at six. Jill was making an awful fuss because she was in a hurry and she couldn't find her shoes for the dance. I heard her shouting at her mother before I had even gone into the house. "I bet you've hidden them

because you don't want me to go. You're a selfish cow..." I coughed politely to let her know I was there, and then immediately stopped the game. A definite foul. I could see the shoes among other pairs in the hall. And I thought that only a calf should call its mother a cow. So my wife and I got angry and Jill apologised to her mother. They kissed each other lovingly, and the game was restarted.

At 6.30 my wife had to speak to Jimmy about a very bad mark in the maths test. But that was all, and at seven, Jill went to the dance and Jimmy to the cinema. When they came home, I looked at my watch. It was eleven o'clock. I blew the final whistle, and the game was over for another day. ©

## Questions

1. Is the writer a football referee?
2. Why didn't Jimmy want to get up?
3. How do we know that he didn't really have stomach-ache?
4. Did the family eat their breakfast slowly?
5. It was Friday, and this was one of the reasons why the writer let his daughter go to the dance. Can you explain this reason?
6. How did Jill feel when she couldn't find her shoes?
7. Why wasn't her attitude towards her mother very fair?
8. What word shows that normally Jill got on well with her mother?
9. Why did the writer's wife have to speak to Jimmy?
10. When does a football referee blow the final whistle?

1a. Parents shouldn't expect their children to like everything they like.

1b. Children shouldn't expect their parents to agree with everything they say.

*Here's something that a child of seven said about his mother. Do your parents ever say things like this to you?*

*"My mother says she's cold, and then she makes me put a coat on."*

# CHAPTER 12

verbs + gerund

## ***He can't stand making speeches***

Albert and Wendy Wedge are at the Bus-drivers' Social Club. It's the Annual Dinner and Dance. Albert's President of the Social Club. He doesn't mind being President. But tonight he's got to make a speech. He can't help feeling nervous. He can't stand making speeches. He hates being in front of a lot of people. Poor Albert hasn't even finished eating his dinner. He usually loves eating. But he isn't hungry tonight. Suddenly he can hear a voice saying "Now Albert Wedge is going to talk to us." "Oh dear," Albert's thinking, "I don't feel like talking to anyone. I feel like going home. Why doesn't everyone go on eating? Why don't they go on chatting?" But there's silence in the room. Everyone's stopped eating and chatting. They've stopped to listen to Albert. They're all looking at him. He can't get away now.

### **Questions**

Does Albert mind being President?  
Does he like making speeches?

... find more questions and give the answers.

### **Practice**

Can you complete these definitions?

1. A patient person is someone who doesn't mind ...
2. A lazy person is someone who never feels like ...
3. An optimistic person is someone who goes on ... when everyone else has given up.
4. A pessimistic person is someone who never stops ...
5. A superstitious person is someone who hates ...
6. A greedy person is someone who licks his plate when he's finished ...
7. An aggressive person is someone who can't help ...

---

*These situations will help you to learn the expressions.*

## ***On his own***

- © Susan Naylor's interviewing a writer called Ivor Snatch. He lives alone on a Scottish island.

SUSAN: Do you enjoy living on your own, Mr Snatch?

IVOR SNATCH: Yes, I do. I prefer being on my own.

SUSAN: You don't like being with other people, then?

IVOR SNATCH: No, not much. When are you leaving, Miss Naylor? ©

## ***He wanted to give up looking***

Harry Bean was alone. It was midnight, and everyone had gone home. Harry's a forgetful person. He keeps losing things. During the evening, Penny kept saying "Don't forget your glasses, Mr Bean." She kept reminding him. But he'd left them in the T.V. studio. Now he had to look for them. Penny had suggested helping him. But Harry had told her to go home.

Now he was alone in the long corridor. He wanted to avoid going into the dark studio. But he had to find his glasses. He couldn't imagine being without them. And he couldn't risk driving without them. In the studio, the cameras threw strange shadows on the wall. Harry wanted to give up looking and go home. Then "Ah, at last! Here they are," he said. As Harry turned off the light, he couldn't help noticing that his hand was trembling. "How silly!" he thought, and walked quickly to the car park.

### **Questions**

What does Harry keep doing?

What did Penny suggest doing?

What did Harry want to avoid doing?

...find more questions and give the answers.

### **Practice**

Complete this story:

Last year I tried to give up ... . It was difficult because I kept ... to light a cigarette. A friend suggested ... sweets instead, but I can't stand sweets. I always avoided ... into shops where they sold tobacco. I couldn't risk ... friends who smoked. I might have started ... again. I got very depressed. I couldn't imagine ... without cigarettes for the rest of my life. So finally I decided to give up ... to give them up!

## ***It's no good doing that***

Susan has left Ivor Snatch's house. She wants to go back to the mainland, but she missed the last boat. She's talking to a fisherman.

© SUSAN: I've got to go back to the mainland. Someone will have to take me.

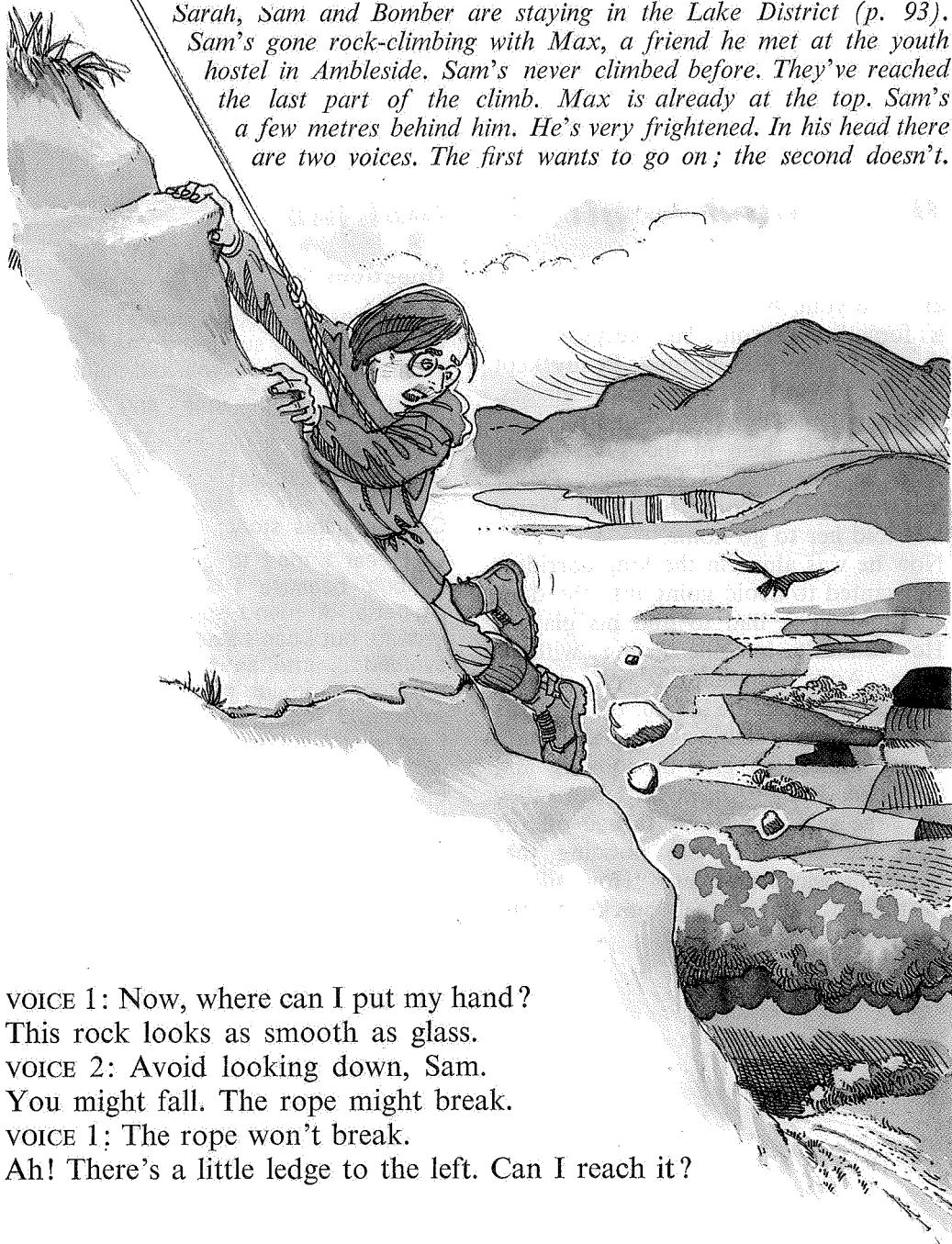
© FISHERMAN: It's no good making a fuss, miss. You'll have to wait until tomorrow.

SUSAN: Well, perhaps I can stay at Mr Snatch's house. I'll go and ask him.

FISHERMAN: It's no good asking him. He won't let you stay. You'd better come home with me. ©

# Imagine falling !

*Sarah, Sam and Bomber are staying in the Lake District (p. 93). Sam's gone rock-climbing with Max, a friend he met at the youth hostel in Ambleside. Sam's never climbed before. They've reached the last part of the climb. Max is already at the top. Sam's a few metres behind him. He's very frightened. In his head there are two voices. The first wants to go on; the second doesn't.*



- ◎ VOICE 1: Now, where can I put my hand?  
 ◎ This rock looks as smooth as glass.  
 VOICE 2: Avoid looking down, Sam.  
 You might fall. The rope might break.  
 VOICE 1: The rope won't break.  
 Ah! There's a little ledge to the left. Can I reach it?

## Stress and Intonation

Sam's Voice 1 is strong and determined. Listen to the stressed syllables.

- ◎ Voice 1: I've got to reach that crack.↓  
 I'm going to get to the top.↓

Sam's Voice 2 is trying to persuade. It's smoother than Voice 1.

- Voice 2: Why not give up trying?↓ Just let go.↓ ◎

## What do you think?

Look again at Parts A and B. Why did Albert Wedge feel frightened? Where did he hate being?

Was Harry Bean usually frightened when he was in the T.V. studio? Why was he frightened that night? Was the studio really dangerous?

Why was Sam frightened? What could have happened to him?



VOICE 2: Your knees are trembling, Sam. You're frightened. You're really on your own now.

VOICE 1: Yes, I know. Ah! My hand's on the ledge. But where can I put my right foot? I wonder if I can reach that crack.

VOICE 2: Stretch your leg, Sam! Keep stretching! I hope your trousers don't tear. That would be embarrassing!

VOICE 1: I don't care if my trousers fall down. I just want to reach the top, that's all.

VOICE 2: Think of Sarah and Bomber. It would be nice to be with them. But it's no good thinking of them. You're up here on the rock.

VOICE 1: Oh God! I've got to reach that crack. Ah! I've done it. Now I'll pull with my left hand... and lift my left foot... but where can I put it?... Aaaagh!... It's slipping...

VOICE 2: You're exhausted, Sam. Why not give up trying? Just let go.

VOICE 1: No, no, I won't! Thank God! My foot's on a ledge.

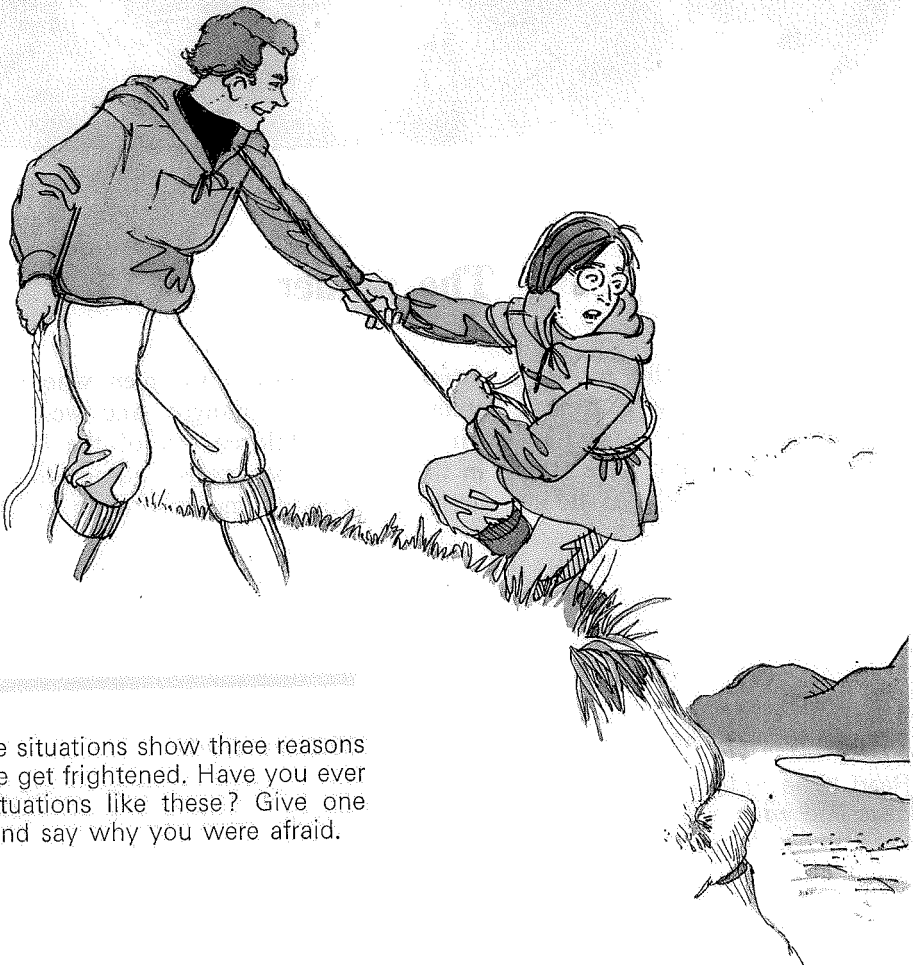
VOICE 2: Why did you come, Sam? You don't enjoy climbing.

VOICE 1: I'm going to get to the top! The rock's easier now. And I can see Max's anorak. I'm nearly there!

MAX: Well done, Sam! That last bit was quite difficult, wasn't it?

SAM: Oh, it wasn't too bad. Er... do we have to go down the same way?

©



These three situations show three reasons why people get frightened. Have you ever been in situations like these? Give one example, and say why you were afraid.



Jacana

*A spider's eyes. Somewhere in a dark cellar...?*

## The spider

- © One morning in the nineteen sixties,  
 © in the suburbs of a European capital, a gang of children were playing in a disused house. There were cracks in the walls, and the roof and floors weren't

very safe. Two men who were passing saw the danger, and went in to chase the children out of the house. One of them suggested going down into the cellar to make sure no one was hiding

### Invention

Read "The Spider" again, then work in pairs and write a short dialogue. Imagine the conversation between the two men, beginning "For heaven's sake, what on earth's the matter?" Read your dialogue to the rest of the class.

### Written work

Either: Write a short passage about a situation where you were very frightened or very nervous. Say when it happened; how you felt and why; what you did, and how the situation finished.

Or: Write about the things that frighten you or make you nervous.



there. He went down the dark stairs on his own, leaving his friend at the front door.

After two or three minutes the friend heard rapid footsteps coming up the cellar stairs. His companion rushed towards him, his face white with terror. "For heaven's sake, what on earth's the matter?" There was no answer — the man's whole body was trembling, and he kept pointing helplessly at the entrance to the cellar. When, finally, he stopped trembling and became calmer, he told his friend what he'd seen. Apparently, when he'd gone into the cellar, he'd struck a match to see where he was going. He'd found no children. But in the dancing light he'd seen a shape on the wall. It was a spider; but not an ordinary spider. The creature was at least a metre in diameter.

The two men phoned the police, and there was an official enquiry. It was discovered that for twenty years there had been a doctor's surgery on the ground floor of the house. For twenty years the doctor had X-rayed his patients; but the surgery floor hadn't been protected, and the rays had passed through into the cellar. For twenty years generations of spiders had been bombarded with radiation. It had killed most of them, but some of the spiders had changed and developed, until finally the monster had been born.

They say the spider was taken and hidden in a laboratory. Certainly, no one has seen it since. And most people won't believe what happened... until, perhaps, it happens again. ©

## Questions

1. Did the children who were playing live in the house?
2. Why did the two men tell the children to go away?
3. Did the two men search the whole house together?
4. How do we know that the man was very frightened?
5. Why couldn't he describe what he'd seen straight away?
6. How do we know there was no electricity in the cellar?
7. The police must have been very worried. How do we know this?
8. What did there use to be on the ground floor of the house?
9. Why had the X-rays passed through the floor into the cellar?
10. Why had some of the spiders changed so much?
11. Is the writer certain where the spider is?
12. The spider could have been put in a zoo. Why do you think this didn't happen?

For example: I can't help feeling nervous when I go in a lift, because it might stop between two floors.

Use constructions like: I can't stand...; I hate...; I don't like... .

*Imagine you're walking home on your own late at night. It probably isn't really dangerous, so why do you feel frightened? Here's what Arthur Conan Doyle (who created the famous Sherlock Holmes) said:*

*"Where there is no imagination there is no horror."*

*Sir Arthur Conan Doyle (1859-1930)*



Martin

*Liverpool and the River Mersey*

## LIVERPOOL

Liverpool, in Merseyside, is the third largest city in England. It's on the River Mersey, and its port is one of the most important in Britain. The docks stretch into the

centre of the city, and give Liverpool its own special character. Above all, this is a city of contrasts, of different nationalities, of rich and poor, of elegant buildings as well as slums. Liverpool has produced several famous

pop groups as well as, more recently, a group of young modern poets — 'the Liverpool poets'. And in Matthew Street you'll find the Cavern Club, where the Beatles first played together in the early nineteen sixties.

## CHESTER

Chester, in Cheshire, is one of the oldest and loveliest towns in England. The Romans called it *Castra Devana*, 'the camp on the River Dee'. Some of the old Roman buildings still exist, and the walls round the town were originally built by the Romans. Chester is full of mediaeval houses and shops. Not far from the river you'll find the beautiful cathedral, which was started by the Normans. The photo shows the famous 'Rows', where there are shops on two levels. You can do your shopping in the gallery above the street — without getting wet in the rain.

*The « Rows » in Chester*



Lauros-Atlas Photo

## DUBLIN

Dublin first became a town in the 8th century when the Vikings were there. After that, its history was the history of the fight for Irish independence. For centuries, the English tried to rule Ireland. Then, in 1921, Eire (or the Irish Republic) at last became independent from the United Kingdom, and Dublin became its capital. It's an elegant city, built on the River Liffey, with a university, a cathedral, and containing the National Museum and Art Gallery.

Rapho (Goldmann)



*Dublin and the River Liffey*

## The Gunns' Journey

### AMBLESIDE

If you enjoy walking and climbing, then you must visit the Lake District in the north west of England. Ambleside is a small town in the centre of

'the Lakes'. It has grown because of tourism. You'll find plenty of places to stay in Ambleside. (Choose the 'bed and breakfast' guest houses. They're far cheaper than hotels.) This area is

famous for its beautiful lakes, mountains and woods. The English poet, Wordsworth (1770-1850), used to live near Ambleside, and he called it 'this delicious place'.

*A scene in the Lake District*



Martin

## News-flash

On the evening of Sunday, October 30th, 1938, most American families were sitting at home, reading the paper or listening to the radio. There were two programmes on the radio that night which attracted large audiences. One of them was a play, produced by Orson Welles. It was a dramatisation of H.G. Wells' science-fiction novel "War of the Worlds".

The play was announced, but then the listeners heard dance music. Just as people were beginning to wonder what had happened, they heard a dramatic news-flash. The announcer told them that a space-ship containing Martians had landed near Princeton, New Jersey, and that about one thousand five hundred people had been killed.

By nine o'clock that evening there was panic everywhere. In New York City, hundreds of families rushed from their flats in terror and ran to the

parks for safety. In San Francisco, people ran into the streets and searched the sky for the invaders. Some people even wrapped towels or handkerchieves round their heads, because they thought they were under gas attack. The news-flash had been so realistic that nearly everyone thought that the Martians were really invading.

As the play went on, Orson Welles was surprised to see policemen coming into the studio. They told him about the growing panic. There were traffic-jams everywhere, and hospitals were full of screaming, fainting women. They told him to make an announcement immediately, explaining that it was only a radio play, and not a real news programme. The announcement was made four times during the play, but the panic continued. More announcements were made later, but it wasn't until midnight that people finally accepted the truth, and calm returned to America.

### Choose the right answer

1. On October 30th
  - a. most people listened to a programme about Orson Welles.
  - b. most families in America listened to the Orson Welles play.
  - c. most families listened to the radio.
  - d. a lot of people listened to the Orson Welles play.
2. The play was
  - a. based on a novel by H. G. Wells.
  - b. written by H. G. Wells.
  - c. based on the war.
  - d. about a science-fiction novel.
3. The news-flash
  - a. interrupted the play.
  - b. was part of the play.
  - c. was heard by everyone listening to the radio.
  - d. told people what had happened.
4. There was panic because
  - a. a space-ship had landed.
  - b. people thought the invasion was real.
  - c. 1,500 people had been killed.
  - d. the news-flash was dramatic.
5. The police went to the studio because
  - a. they wanted Welles to stop the play.
  - b. they wanted to tell the listeners what to do.
  - c. they wanted to announce the news.
  - d. they wanted Welles to announce that the news-flash was part of the play.
6. Finally, calm returned
  - a. after four announcements had been made.
  - b. when the play finished.
  - c. after a lot of announcements had been made.
  - d. when people heard the announcement.

## Dialogue invention

Look at "News-flash" again, and then write a dialogue between Orson Welles and a policeman who comes to the studio. The policeman tells Orson Welles to stop the play. Orson Welles wants to know why. The policeman tells him what's happening. Orson Welles then agrees to make an announcement. Finally, write the announcement that is made.

## Pronunciation practice

The vowel sound in the word 'Jack' is represented by [æ]. Which words in the passage have the sound [æ] ?

- ⊙ Jack Tap's a landlord. The people in
- ⊙ Jack's flats aren't allowed to have animals. One day Mandy Matt, one of Jack Tap's tenants, told him: "Pat Hat has a cat in her flat. It's fat and black." So Jack went to Pat Hat's flat. "I hear there's a fat, black cat in this flat," he said. "Are you mad, Mrs Hat? You can't have animals here!" The cat heard Jack's angry voice and ran out of the flat. It ran and ran and ran and never came back. Isn't that sad? ⊙

## Letter writing

Mary Heartmender answers letters in a magazine from people with problems.

Dear Mary Heartmender,

I'm fifteen years old, and I've got nothing but problems. I don't get on with my parents. I often ask my father for money, but he usually says no. He only gives me ten pounds a week pocket money. Whenever I go out, I have to be home by eleven o'clock. My mother expects me to help her at home. She doesn't realise how exhausted I get at school. Although I'm the most intelligent and the best-looking boy in our class, I haven't got many friends. I'm in love with a girl called Susan, and yesterday I said to her: «Hi! How about taking me to the cinema tonight, darling?» She just said: «Get lost!» I'm a very sensitive person and this really upset me. Please help me. I'm so depressed.

Yours sincerely,

Miserable Mike, Liverpool.

Read Mike's letter to Mary Heartmender, and then write:

- a) Mary Heartmender's reply to Mike,
- b) another letter to Mary Heartmender (from a teenager or from a parent).



## According to astrology...

**A**ries people are idealistic, and they make good leaders. They're energetic, ambitious, and enthusiastic. Although they're very generous, they're aggressive and not very tolerant. They think they can do everything better than others.

**T**aurus people, on the other hand, are practical and sensible. They like their home and family, seldom worry, and make decisions slowly and carefully. They're also artistic, and like paintings, books and music. They have one big fault: they're very obstinate.

**G**emini people usually have lots of nervous energy. They hate routine, love travelling, and get bored easily. They're cheerful people who love talking and are good at languages. But they aren't always honest, and they hate responsibility.

**C**ancer people, like Gemini, are changeable. But they haven't got as much confidence as Gemini, and they're far more sensitive. The Cancer person is proud, and hates telling people about his problems. He's intelligent and imaginative. He likes old things and loves the sea. His home is very important to him.

**L**eo people are energetic and ambitious, and like responsibility. They can be vain, and they always think they're right. But they're warm, generous and friendly, and they've usually got plenty of friends.

**V**irgo people are perfectionists. Whatever they do, they're careful and practical. And they expect others to be the same. But they make good friends because they're loyal and fair. Their planet is Mercury, which means they'll travel a lot. Virgo people like possessions and money.

**L**ibra people are usually attractive, pleasant and popular. They often change their minds, and they don't get on well with people whose ideas are fixed. They can't stand being on their own.

**S**corpio people have lots of confidence. In fact, they sometimes make others feel rather nervous. They're strong, independent, mysterious people who rarely show their feelings. Although they sometimes seem cold, they're really very emotional, jealous people.

**S**agittarius people are very different — they're noisy, optimistic, cheerful and generous. They're rather nose-y and they love giving advice. They don't always think before they speak, so they're sometimes rude. They love animals and sport.

**C**apricorn people are far quieter. Extroverts embarrass them. They're practical, careful people who are ready to work hard to get what they want. They haven't got much confidence, and get depressed easily. They respect tradition, and are usually very conventional.

**A**quarius people are exactly the opposite. They hate convention and routine. Aquarius people are explorers, who love searching for something new and different. They're imaginative, intelligent and idealistic, and they usually have a marvellous sense of humour.

**P**isces people are romantic; they're dreamers, and they often try to run away from reality. They can be lazy, but they're capable of great things if they try. They're quite conventional, but artistic. A lot of Pisces people are in show business.

# supplement 3

## What do you think?

What's your sign of the zodiac? Do you think your personality is like the description here? What about your friends and family? Do you think these descriptions fit them?

Write a short description of someone you know, using the vocabulary in the text.

## Stress exercise

Stress is particularly important in long words. For example, in the word 'attractive' the stress comes on the second

syllable (attractive); and in the word 'popular' the stress comes at the beginning of the word (popular). Practise saying each of the following words:

1. Stress on the second syllable:

attractive, romantic, mysterious, emotional, conventional, aggressive, perfectionist, intelligent, imaginative, ambitious, artistic, tradition, explorer, important, possessions.

2. Stress on the first syllable:

popular, sensitive, confidence, changeable, obstinate, generous, practical, tolerant, sensible, capable, marvellous, everything, carefully, languages, usually, extrovert, opposite.

## Look twice!

When you look at each advert, what idea stays in your memory?

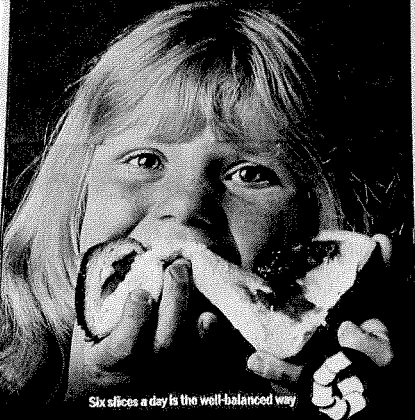
**They invaded England.  
They took our gold.  
They took our cattle.  
They took our women.**

Thank goodness they left their beer.



Martin

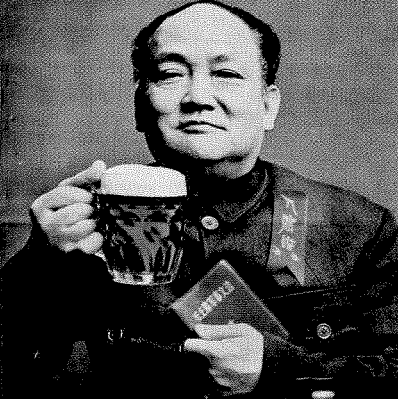
**Children need  
the goodness of bread  
even more than you**




Six slices a day is the well-balanced way

Martin

**Long live the  
Watneys Red Revolution!**



**you've only got to taste it  
New Watneys RED**



Martin

# CHAPTER 13

gerund constructions

## ***She's good at making them laugh***

Wendy Wedge is a nurse. Working in a hospital isn't easy. The hours are long, and the job's badly paid. Seeing people in pain can be very depressing. But being a nurse is a worthwhile job. Wendy couldn't imagine doing anything else. She gets on well with all her patients. She never gets tired of listening to people. She's good at making them feel important. She's good at making them laugh too. Once she had a patient with a broken leg. He always looked forward to seeing Nurse Wedge. She cheered him up by telling him jokes. But one day she made him laugh so much that he fell off the bed and broke his other leg!

### **Questions**

1. Imagine you're talking to Wendy Wedge about her job. Ask:  
Is your job easy? Why not?  
Would you like to have a different job? Why not?
2. Now imagine you're talking to one of Wendy's patients. Ask:  
Do you get on well with Nurse Wedge?  
Why do you think she's a good nurse?
3. Now imagine you're talking to the man with the broken leg. Ask him what happened when he was in hospital.

Use the sentences in the text to make your answers.

*These situations will help you to learn the expressions.*

## ***I'll ring her up***

Albert Wedge wants to go to next Saturday's football match. He's talking to Sid, one of his friends at work.

© SID: I can get you some free tickets if you like, Albert.

© ALBERT: Can you, Sid? How?

SID: I'll ring up my friend Liz Hat. She knows the manager of the football club. I'll ask her to ring him up. He's always got plenty of free tickets.

ALBERT: That's great, Sid. Let's telephone Liz Hat now. ©



## ***You'll get used to shouting***

Bill Smith works in a factory. He spends his day checking the machines. At first he couldn't stand working there, because of the noise the machines made. He hated having to shout all the time. He thought of leaving. But the job was well paid, so it was worth staying. And it was better than being out of work. "Don't worry, Bill!" said the foreman. "You'll get used to the noise. You'll even get used to shouting all the time." The foreman was right. Bill has worked at the factory for five years now. He's used to hearing the roar of the machines. And his wife accuses him of talking too loudly. Because now Bill shouts without realising.

### **Questions**

Imagine you're talking to Bill Smith about his job. Ask:

What do you spend your day doing?

Did you like working there at first?

Why not?

Did you want to leave? Why didn't you leave?

How long have you worked at the factory?

Does the noise still bother you?

Use the sentences in the text to make your answers.

### **Practice**

Imagine you're talking to, for example, a shop-assistant, a policeman or a journalist. You're asking him/her about his/her job. Ask questions like:

What do you spend your day doing?

What do you like about your job?

What do you enjoy doing?

What sort of things don't you like doing?

What do you get tired of/fed up with doing?

Have you ever thought of looking for another job?

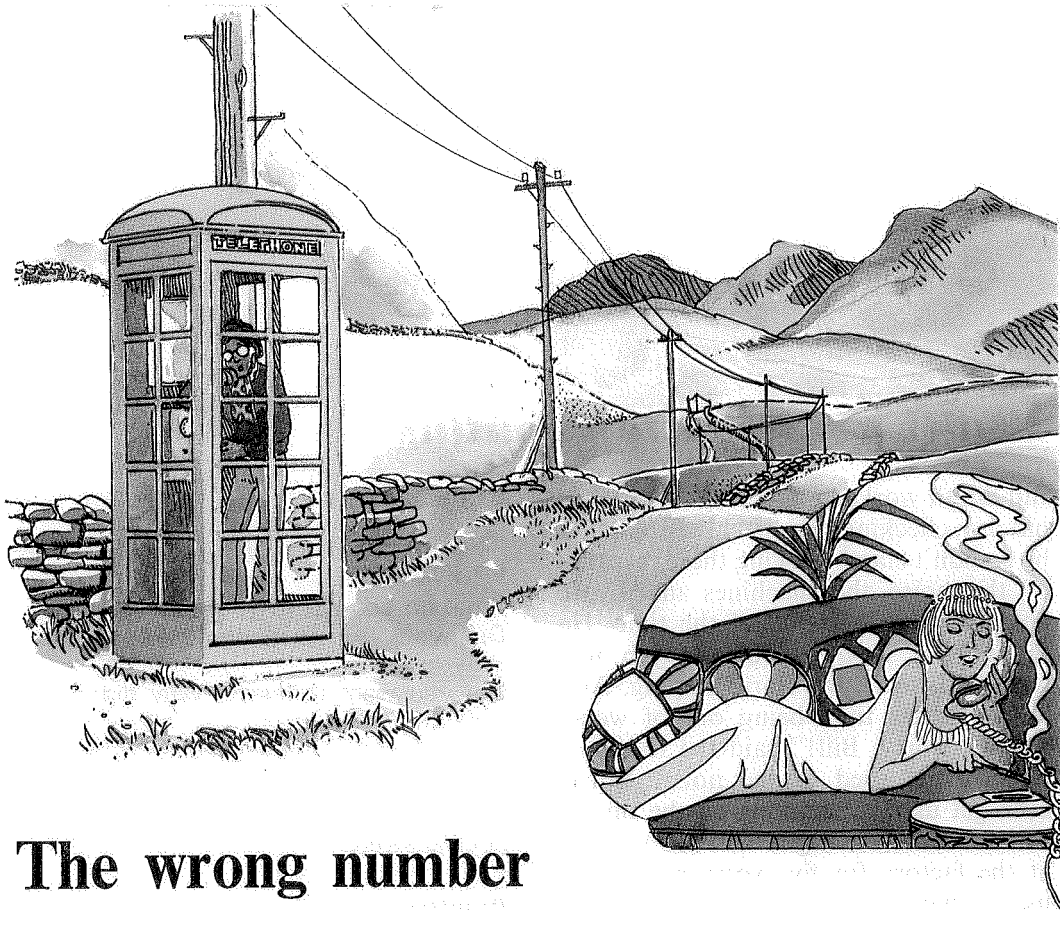
Do you look forward to going to work?

Work in pairs and write a dialogue. Use words and phrases in the text.

## ***A friend of mine***

Albert's got two free tickets for Saturday's match. He's telling his wife, Wendy, how he got them.

© ALBERT: Sid, a friend of mine at work, got them for me. He got them from Liz Hat, © a friend of his. The manager of the football club is a friend of Liz Hat's, you see. So Liz Hat asked him if she could have some tickets for a friend of hers. So the manager gave them to Liz. Liz gave them to Sid. And Sid gave them to me! ©



## The wrong number

*Sarah, Sam and Bomber have stopped at a phone box near Fort William in the north of Scotland (p. 122). They're on their way to Inverness. They've booked three beds at the youth hostel there. Sam's phoning the warden of the hostel to confirm their booking. He's asking the operator for the number.*

◎ SAM: Could I have Inverness 5234, please?

◎ OPERATOR: What's your number?

SAM: Er... this is Fort William 237X.

OPERATOR: Have ten pence ready. Hold the line... Put your money in now.

SAM: All right... Hello?

WOMAN'S VOICE: Harvey, darling! I knew you'd ring me up. I've missed you, darling. I'm so fed up with being on my own. Have you missed me, Harvey? Just a little bit? Are you looking forward to seeing me?

SAM: Er... excuse me. Am I a friend of yours?

### Stress and Intonation

At first Sam's angry. Then the operator's annoyed, so he's more polite.

◎ Operator: What number did you want?↓

◎ Sam: I've just told you.↓ Inverness 5234.↓  
Are you deaf?↑

Operator: You needn't shout!↑

I've been on duty here for eight hours.↓  
I'm not a machine, you know.↑

Sam: Oh, I'm sorry.↑ But would you mind  
trying that number again, please?↑ ◎

WOMAN'S VOICE: What? Isn't that you, Harvey?

SAM: No, I'm afraid I must have got the wrong number. Goodbye!... Where's that stupid operator? Hello? Operator?

OPERATOR: Yes? Number please.

SAM: I've just asked you for Inverness 5234. You gave me the wrong number.

OPERATOR: What number did you want?

SAM: I've just told you. Inverness 5234. Are you deaf?

OPERATOR: You needn't shout! I've been on duty here for eight hours. I'm not a machine, you know.

SAM: Oh, I'm sorry. But would you mind trying that number again, please?

OPERATOR: Hold on... All right, you're through now.

SAM: Hello?

MAN'S VOICE: Harvey Weston here.

SAM: Harvey? This is ridiculous!

MAN'S VOICE: I beg your pardon? This is Harvey Weston, warden of the Inverness Youth Hostel.

©

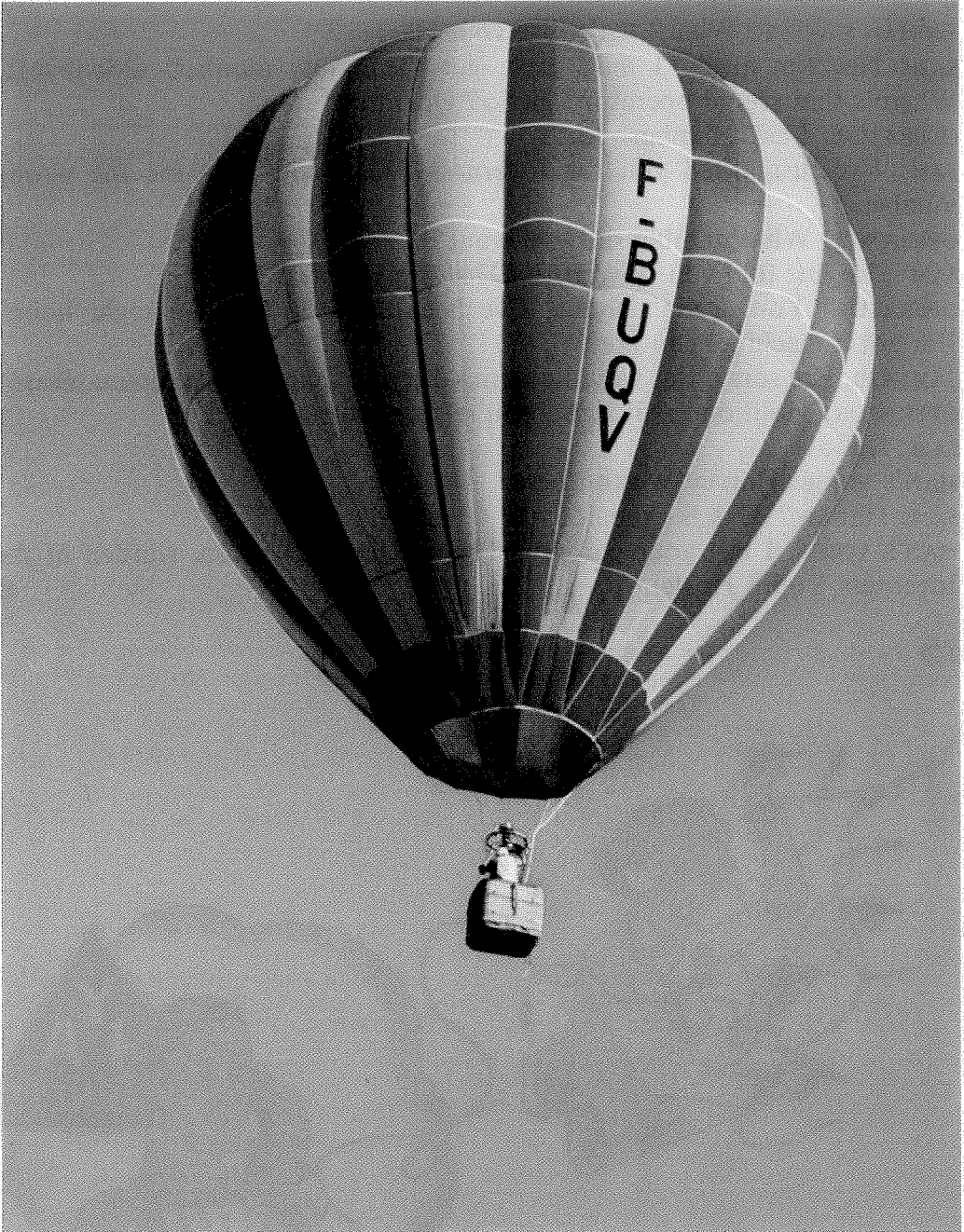


## Invention

Imagine a similar telephone call. Work in groups of four and write a dialogue. The operator gives the wrong number; the person who replies says some very strange things; the operator gets annoyed when the caller complains; then finally the caller gets the right number.

## What do you think?

In Parts A and B we've mentioned three different jobs — a nurse, a factory worker and a telephone operator. Now discuss the advantages and disadvantages of each job.



*The man who stayed in the balloon. He must have a very important job !*

### **Invention**

Imagine you're in a boat that's going to sink, because there are too many people in it. Who's going to jump out? Choose a job and think of several reasons why you must stay in the boat. Say why the world needs you. Then say why the others needn't stay in the boat. Finally, the class can vote and decide who should jump out.

### **What do you think?**

Here are some of the things that people consider when they choose a job.

1. Is the work easy?
2. Are the working conditions pleasant?
3. Is the job well paid?
4. Can I be sure I'll never be out of work?
5. Will I be able to use my own ideas?
6. Will I be able to learn a new skill?

## The world needs me

© Once upon a time there were four people in a balloon — a scientist, a politician, a professional sportsman and an artist. Their balloon was too heavy and it was coming down over the Atlantic. How could they avoid falling into the sea? The scientist spoke to her companions: “We must make the balloon lighter,” she said. “One of us must jump out. But who? I don’t intend to jump, because the world needs me. I’m the only one who can invent machines to make life easier, and medicines to cure disease. Politician! I think you should jump. You’re the heaviest.”

“That’s all very well,” said the politician, “but the world needs me as well. I’m a leader. I help people by making important decisions. I make laws which show people what they must and mustn’t do. I sell the scientist’s machines abroad and make our country rich. I daren’t jump. I’ve got too much responsibility. What about you, sportsman?”

“Do be reasonable,” said the sportsman.

“It’s no good asking me to jump. What would the world do without me? The scientist’s machines have made people lazy and bored. Sport gives them plenty of exercise, and it’s exciting too. And people never get tired of watching professional sportsmen like me. Artist, you’re very quiet. What are you doing?”

“Well,” said the artist, “while you’ve been arguing, I’ve drawn a picture of all of us, and I’ve put it in a bottle. When we fall into the sea, we’ll probably die; but my picture won’t. My books, my paintings and my music will last far longer than the scientist’s machines and the politician’s speeches. And remember, the world would be a very sad place without them.”

The balloon fell into the sea. The sportsman started swimming towards the coast — two hundred kilometres away. The scientist floated on her back to save her energy. The politician made his last speech. And the artist watched his bottle sail away into the sunset. ©

### Questions

1. What was going to happen to the balloon? Why?
2. Someone had to jump out of the balloon? Why?
3. Does the scientist think life would be easier without her?
4. Why does the politician think that being a leader is a responsible job?
5. How can the politician make his country rich? (Answer with “by...”.)
6. Why don’t people get much exercise nowadays?
7. Does the sportsman think his job is boring?
8. Why will the artist’s picture be safe?
9. Why does the artist think his job is an important one?
10. What do you think happened at the end of the story?

7. Is there a possibility of regular promotion?

8. Is the job a long way from home?

When you’ve read the list, rewrite it and put the eight points in their order of importance for you.

*Do you think this man likes working?*

*“I like work. It fascinates me.  
I can sit and look at it for hours.”*

*Jerome K. Jerome (1859-1927)  
“Three men in a boat”*

# CHAPTER 14

have something done  
should have done/  
should have been doing

## ***Have your living-room decorated***

Steve King's living in England at the moment. He's out of work, so he's put a notice in the newsagent's.

Do you want to  
have your car washed?  
have your living-room decorated?  
have your lawn cut?  
have your roof mended?  
have your house painted?

If so, ring me up!

My name's Steve King.  
My phone number's 325 9147

I'll do whatever you want, wherever  
you want, whenever you want.

### **Questions**

Mr A has just seen Steve's notice. He's decided to ring him up. Look at his conversation with Mr B:

B: Are you going to wash the car yourself?

A: No, I'm going to have it washed.

Now practise the same question and answer drill with "decorate the living-room", etc.

### **Practice**

Imagine that tomorrow, you're going to the:

|                 |                  |
|-----------------|------------------|
| — hairdresser's | — cleaner's      |
| — dentist's     | — photographer's |
| — shoe-mender's | — optician's     |

Why? What are you going to have done?

Example: I'm going to the dentist's tomorrow. I'm going to have my teeth checked.

## ***You should have been more careful***

Yesterday Bill Smith bought a piano. He and a friend brought it home in a van. They left it on the pavement while they went to open Bill's front door. Mr Windybank, a neighbour of Bill's,

was walking along Utopia Avenue. Bill's piano was blocking the pavement, so Mr Windybank pushed it into the road. Steve King was also in Utopia Avenue yesterday. He'd found a job as

*These situations will help you to learn the expressions.*

## ***What's wrong?***

Pat Smith has just got home from work. Her husband, Bill, looks very depressed.

© PAT: You look depressed, Bill. What's wrong?

© BILL: I'm afraid we can't use our new piano, Pat.

PAT: Why not? What's wrong with it?

BILL: Well, when I brought it home, I left it outside and a car hit it. It's ruined. ©



a chauffeur, and he was taking his boss, Harold Hope, to a meeting. Mr Hope kept telling him to hurry, so Steve was driving fast. There was a woman with a dog near Bill's house. Suddenly, the dog ran into the road. Steve swerved to avoid hitting it. Instead of hitting the dog, he hit Bill's piano.

◎BILL: You stupid fool! You've ruined my piano. You should've been more careful. You shouldn't have been driving so quickly.

STEVE: I'm awfully sorry. You shouldn't have told me to hurry, Mr Hope.

MR HOPE: It's not my fault. It's your fault, young lady. Your dog shouldn't have run into the road. It should've been on a lead.

WOMAN: My fault! I disagree.

Mr Windybank shouldn't have pushed the piano into the road.

MR WINDYBANK: Rubbish! The piano shouldn't have been blocking the pavement. You shouldn't have left it there, Mr Smith. It's your fault.

WOMAN: I agree.

MR HOPE: So do I. You'll have to pay for the damage, Mr Smith! And when I've had my car repaired, I'll send you the bill! ◎

### Questions

Why did Bill Smith leave the piano on the pavement?

Why did Mr Windybank move the piano?

Why was Steve driving quickly?

Why did Steve swerve?

- What should Steve have done?

What shouldn't he have been doing?

What about Mr Hope, the woman, Mr Windybank and Bill Smith?

### Practice

When the boss walked into the office, his secretary wasn't working. She was reading a magazine. She was drinking the boss's best whisky as well. When she saw him, she didn't apologise. She just laughed and said "Oh, hello! I didn't expect you to come back so early." The next day the boss asked her to leave. Why?

What should/shouldn't she have been doing? What should/shouldn't she have done?

## *He can't afford it*

Harold Hope has just had his car repaired. He wants to send the bill to Mr Smith. Steve King's talking to him.

◎STEVE: You can't expect Mr Smith to pay. He probably hasn't got enough money.  
◎He probably can't afford it.

MR HOPE: Well, do you expect me to pay then?

STEVE: Yes, I do. You've got plenty of money. You can afford to pay.

MR HOPE: I know. But I hate spending money. That's why I've got so much of it. ◎



### Stress and Intonation

The judge's voice falls at the end of each question.

© Judge:

- © a. Police Constable Purge, ↓ what is the man accused of? ↓
- b. When and where did the theft take place? ↓
- c. When you arrested the man, ↑ what did he say? ↓



# Bomber's dream

*Sam, Bomber and Sarah spent a day in Edinburgh (p. 122). Bomber bought a bottle of whisky to take back to Australia. While he was in the shop, he saw a little old man steal two bottles. The man looked so miserable and poor that Bomber didn't say anything. That night, in the tent, Bomber had a frightening dream. He found himself in court — as the accused! There was a judge, a police officer and a group of strange people in the public gallery.*

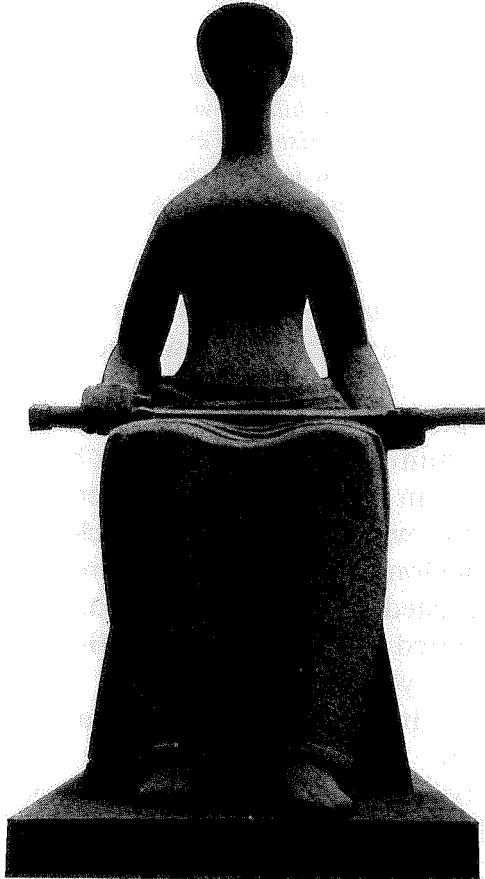
- © JUDGE: Police Constable Purge, what is the man accused of?
- © P.C. PURGE: He's accused of stealing two bottles of the finest whisky, Your Honour.
- THE PUBLIC: He's a public enemy... Have him executed!... Send him back to Australia!... Have him boiled in oil!... Hang him!...
- JUDGE: Silence! Silence in court! When and where did the theft take place?
- P.C. PURGE: The bottles were stolen at three o'clock on August 16th. They were taken from MacDonald's in Campbell Street.
- JUDGE: When you arrested the man, what did he say?
- P.C. PURGE: He admitted the offence, Your Honour. He said he'd been stealing our whisky for years.
- BOMBER: It's not true. It wasn't me. You should have arrested the little old man. I'm innocent.
- THE PUBLIC: Don't believe him!... He's a liar... Look at his face!... It's a criminal's face... He should have been put in prison when he was born... Hang him!
- JUDGE: Silence in court! Well, Bomber Barlow, you've heard the evidence against you. Have you got anything to say?
- BOMBER: I didn't do it, Your Honour. You've got the wrong man.
- JUDGE: But you were in MacDonald's on August 16th, weren't you?
- BOMBER: Yes, I went to buy a bottle of whisky.
- JUDGE: But you couldn't afford it, so you stole it.
- BOMBER: No, no, no. I didn't steal anything.
- JUDGE: People of Edinburgh, what is your verdict?
- THE PUBLIC: Guilty... guilty... guilty... GUILTY!
- BOMBER: No! Let me go! I want to get out of here. Let me go!
- SAM: (*waking up*) What? Hey, Bomber, where are you going? It's still dark. What's wrong with you? Come back!
- ©

## Invention

Now imagine another court situation (perhaps a little more realistic than Bomber's!). Work in groups of three. Choose a different crime. The magistrate will ask the police officer what the man / woman is accused of; when and where the crime took place; what the accused said when he was arrested. Then he'll ask the accused if he's got anything to say.

The accused will explain why he committed the crime. Finally, the magistrate will make his decision (You must pay a fine of fifty pounds; you must go to prison for two years, etc.).

# Do you think it's fair?



*Justice.  
Can you say why  
her eyes are covered?*

*Roger-Viollet*

## THE CASE OF CHARLIE PARKER

© Charlie Parker needed money, so he stole an old lady's handbag. But he was arrested and found guilty of stealing thirty pounds. The magistrate sent him to a detention centre for a month. The

old lady lost the money she had been saving to have her living-room decorated. She had to do the job herself. It took her a month. ©

### Questions

1. What was Charlie Parker guilty of?
2. Why couldn't the old lady afford to have her room decorated?
3. What did she do while Charlie was at the detention centre?

### What do you think?

Look at the three cases in Part C.

Do you think Charlie Parker's punishment was fair? Do you think it was a useful punishment?

Why was the farmer wrong? What should he have done? Was it up to the farmer himself to judge and punish the young man? (Even if the man had been a thief, would the farmer have been right?)

George Fox hadn't committed any criminal offences. But do you think he deserved his good reputation? Why did he organise collections? Say what he should have done and what he shouldn't have done.

## THE CASE OF THE SUSPICIOUS FARMER

© Night was falling when the young hitch-hiker knocked on the door of the lonely farmhouse. He was looking for somewhere to sleep and was going to ask for permission to spend the night in a barn. The farmer opened the door a few inches and listened suspiciously to the young man's request. During the last few weeks the farmer had lost some of his sheep — he was sure they had been stolen. And now every visitor was

a possible thief. Even the young man's shorts and rucksack did not calm his suspicions. He shut the door in the visitor's face without saying a word. The young man turned and walked away. We shall never know if he intended to sleep in the barn or not. As he crossed the yard, a shot broke the evening silence, and the young man fell. In the house a window was closed, and smoke came slowly from the farmer's gun. ©

### Questions

1. What did the hitch-hiker intend to do when he knocked at the farmhouse door?
2. Why did the farmer only open the door a few inches?
3. Why didn't the young man look like a thief?
4. What did the farmer do?
5. Why shall we never know if the young man intended to sleep in the barn or not?

## THE CASE OF GEORGE FOX

© George Fox was an ambitious man and very proud of his reputation in the town. Whenever he could, he organised collections for good causes. Thanks to the efforts of some local schoolchildren, £500 was collected to build a fountain in the hospital gardens. George had the fountain built at the end of the garden where it was almost hidden from the patients, but where people in the street could clearly see his name on the big

bronze plaque. It was a splendid plaque, and had cost a fifth of the total collection (George himself had given nothing). That week, on the front page of the local newspaper, there was a happy photograph of George receiving the mayor's enthusiastic congratulations. And above it, there was the headline:

**MR FOX  
A FOUNTAIN OF HELP TO OTHERS**

### Questions

1. Why was George Fox's reputation important to him?
2. Did he do much work to collect money for the fountain?
3. He wanted the fountain to be near the street. Why?
4. How much did the plaque cost?
5. What did the mayor think of George?

### Written work

Either: Write a dialogue between the farmer and a policeman who came to investigate the hitch-hiker's death.

Or: Imagine you're Bomber. Tell Sam and Sarah what happened in your dream. (Use reported speech.)

Or: Write a short article called "The truth about George Fox's fountain." Begin: "George Fox doesn't deserve his good reputation..."

*Look at this old Gaelic proverb. We're all guilty sometimes!*

*"If the best man's faults were written on his forehead, it would make him go out and buy a hat."*

# CHAPTER 15

supposed to, seems to  
each other, themselves

## ***Everyone's supposed to play***

- © Susan Naylor's going to write an article about sport. She's at the local school talking to one of the pupils, Jill.

SUSAN: Do you have to do sport here?

JILL: Yes, we're supposed to play hockey in winter, and tennis in summer. But I hate sport. I hardly ever play.

SUSAN: But if everyone's supposed to do sport, how do you avoid it?

JILL: Well, we're supposed to bring a letter from our parents. So I write a letter for my friend Linda, and she writes one for me.

SUSAN: Oh, I see! And what do you do while the others are playing?

JILL: We're supposed to watch. But Linda and I sit in the cloakroom and smoke.

SUSAN: Smoke! You aren't allowed to smoke, are you?

JILL: We're not supposed to. But lots of people do. Er... you're not going to put my name in your article, are you?

©

### **Questions**

Answer these questions using "supposed to":

What games are the pupils supposed to play?

Does everyone do sport?

Why does Jill's friend write a letter for her? Jill and Linda shouldn't sit in the cloakroom. Why not?

Why do they smoke when the teacher isn't there?

### **Practice**

The notices in the library say things like:

— "Silence please"

— "No smoking"

— "Keep the door closed"

— "Only three books at a time"

So what are/aren't you supposed to do?

*These situations will help you to learn the expressions.*

## ***So that he can win***

Every Sunday Mr Windybank plays golf with his wife. She's better than him, and he hates losing. He tries to win by cheating. He talks to her all the time so that she can't concentrate. Sometimes he shouts: "Hey! Look at that plane!" so that his wife looks up. Then he moves his ball. When he knows he can't win, he pretends to have a headache. He says: "Let's go home" so that they can't finish the game.

## ***They seem to enjoy it***

Susan's talking to the sports master at the school, Mr Bounce.

Ⓢ SUSAN: Do your pupils like sport?

Ⓜ MR BOUNCE: I think so. Most of them seem to enjoy it. But young people don't seem to have much energy nowadays. They seem to prefer watching sport on television.

SUSAN: Do you think everyone should do sport?

MR BOUNCE: Yes, I do. People never seem to get any exercise nowadays. They don't seem to think it's important. But it is. For example, there are two girls here who always seem to be ill. If they did more sport, they'd be a lot healthier!

Ⓢ

## ***They argue with each other***

Susan's gone to the local football club. She's talking to two girls who are watching the match there.

Ⓢ FIRST GIRL: I only come because my boyfriend's in the team. I can't stand football. I don't understand why the players enjoy themselves. They spend most of their time kicking each other or shouting at each other. Why can't they control themselves?

Ⓢ SECOND GIRL: I disagree. If they controlled themselves, the game would be boring. When they argue with each other, it gets exciting. On the other hand, I wouldn't like to be the referee!

Ⓢ

### **Questions**

You don't agree with Mr Bounce. Ask him if he's sure about what he says.

Example:

Are you sure your pupils enjoy sport?

Well, they seem to enjoy it.

### **Questions**

Ask one of the players these questions:

Do you enjoy yourself?

Yes, we all enjoy ourselves.

Do you ever kick the other players?

Yes, we all kick each other.

Now ask and answer these questions:

Do you ever shout at the others?

Do you always control yourself?

(No, we don't always...)

Do you ever argue with the others?

### **Practice**

Imagine you want to get married. Your parents think you're much too young; and, anyway, they can't stand your girlfriend/boyfriend! You're telling them things like: — But we love each other!

Make more sentences with: get on well with/ understand/ never shout/ respect/ never argue.

## ***The trouble is ...***

Mrs Windybank doesn't enjoy playing golf with her husband. She's talking to a friend at the golf club.

Ⓢ FRIEND: Why don't you like playing with him? What's the problem?

Ⓢ MRS WINDYBANK: Well, the trouble is, he cheats.

FRIEND: How unfair! Why don't you tell him to stop cheating?

MRS WINDYBANK: Well, the trouble is, I cheat too. You see, I beat him because I cheat better than he does!

Ⓢ



## Lancashire v. Yorkshire

Every summer most of the main counties in England play against each other in the County Cricket Championship. The match between Lancashire and Yorkshire is always a very important one. It's called the Roses Match. It reminds people of the Wars of the Roses in the fifteenth century, when the House of Lancaster (a red rose) fought against the House of York, whose emblem was a white rose. Sam, Sarah and Bomber are at a cricket ground in Yorkshire (p. 123). They're watching the Roses Match.

◎ SARAH: I thought this was supposed to be an exciting match. I'm bored stiff!

SAM: But Sarah, it is exciting! Lancashire have got to score five more runs to win. And there are only three minutes left.

### Stress and Intonation

The supporter's so happy that he's shouting. Notice the strong stress on "done", "won" and "beaten". Sarah's shocked and full of indignation.

Sarah: Hey!! Put me down!! Put me down!!... Sam!! Do something!! That man picked me up and kissed me!! He doesn't even know me!! ◎

◎ Supporter: We've done it!! We've won!!  
 ◎ Did you see that, darling?↑ We've beaten them!!

SARAH: But it's such a stupid game. A lot of men dressed in white who hit a ball and then run! It's crazy!

BOMBER: But it's far more complicated than that, Sarah.

SAM: The trouble is, you don't understand it. Now be quiet so that we can concentrate.

SARAH: Don't worry! I'm going to read my magazine.

SUPPORTER: Come on, Lancashire! We can beat them. Wake up! We've only got three minutes.

SARAH: Ouch! Do you have to jump up and down like that? You keep treading on my toes.

SUPPORTER: Never mind, love. When we've won, I'll kiss your toes. Come on, Lancashire! Murder them!

SARAH: Hey! This bloke's getting violent. I thought cricket was supposed to be a peaceful game!

BOMBER: He's enjoying himself, that's all.

THE CROWD: HURRAY!

SUPPORTER: We've done it! We've won! Did you see that, darling? We've beaten them!

SARAH: Hey! Put me down! Put me down!...

Sam! Do something! That man picked me up and kissed me. He doesn't even know me!

SAM: He seems to know everybody. He's just kissed Bomber!

©



### What do you think?

Look again at Parts A and B. Do you think everyone should do sport at school, or do you agree with Jill? Can you think why a lot of people don't get much exercise nowadays?

Do you prefer watching sport, or do you prefer playing? Can you say why?

In Part B, why do you think the supporter got more excited than Sam and Bomber? Which match would you rather watch — a match between France and Spain or a match between Italy and Belgium? Why?





Presse-Sport

*If he'd jumped higher...*

## On your marks! Get set! Go!

© Mr Harrison, the headmaster of Newton School, sang to himself as he washed and shaved. The exams were over; the pupils' reports had been written; the summer holidays began in a week's

time, and now it was July 12th — Sports Day.

That afternoon the sun shone on the school field. Groups of parents chatted

### Questionnaire

The most popular sport in England is football. 21 % of all adults go to football matches regularly. 51 % of all adults watch football on television. The sport with most participants is swimming. 20 % of English people go swimming regularly.

Now write a questionnaire about sport for the whole class. Find out:

- if your neighbour likes sport,

- if he / she prefers doing or watching sport,
- which sport he / she prefers doing,
- which sport he / she prefers watching,
- if he / she watches sport regularly.

First write the questionnaire, adding more questions if you want to. Then ask each other the questions. Finally collect the results and make some general statements about the class. (Example: 82 % of the people in the class like sport.)



happily to each other as they watched the races. Teachers cheered their pupils' efforts and forgot their bad marks. And the pupils, instead of learning history, tried to create it, by winning a race or by breaking a record. The school band played from time to time, adding its own unique sounds to the general noise. Mr Harrison walked proudly round the field, joking with people who usually annoyed him and smiling at everyone.

Of course, certain things happened that weren't supposed to happen. At the start of the girls' 100 metres Janet Brig, who couldn't stand guns, collapsed on to the track in terror. Some of the spectators thought she'd been shot. While Mr Harrison was watching the long jump, a javelin flew dangerously close to his head and buried itself in the ground only a yard behind the mayor's wife. (Mr Harrison discovered that, if

the throw had been straight, it would have been a new school record.) And Miss Pringle, the conductor of the school band, walked blindly across the track in the middle of the boys' relay, and was struck on the head with a baton. When the band played again, she had to conduct sitting down. These dramatic events were not on the programme, but what would sport be without the spectacular?

At the end of the afternoon Mr Harrison asked for silence so that the mayor's wife could make a speech. She presented the cups and medals, and announced the new records. She thanked the competitors, without forgetting the unlucky ones. And she congratulated the boy who had come so close to success with the javelin. The band played, and the trumpets attacked the last fanfare with such enthusiasm that even Miss Pringle stood up, her headache forgotten. ©

## Questions

1. How did Mr Harrison feel on the morning of July 12th?
2. Did the parents talk to themselves as they watched the races?
3. Do teachers usually cheer pupils who get bad marks?
4. How can competitors at a Sports Day create history?
5. What shows us that Mr Harrison was in a very good mood?
6. Why did Janet Brig collapse on to the track?
7. Why didn't the javelin thrower break the record?
8. Which word shows us that Miss Pringle didn't realise the danger of crossing the track?
9. Why did she have to sit down?
10. When is sport particularly exciting?
11. Why had the mayor's wife come to the Sports Day?
12. How did the members of the band feel when they played the last fanfare?

## Written work

Look again at the chapter and write two short paragraphs about sport. First, say which sports you like, and which is your favourite one. Say if you prefer watching or doing sport and give your reason(s). Then, say if you think sport is important, and why (exercise / exciting / a chance to be successful, to get away from work, to forget problems, etc.)

*Professional sportsmen have to work hard to earn their living! Here's what Ben Jipcho, a Kenyan athlete, said about his career:*

*"Running for money doesn't make you run fast. It makes you run first."*

*Ben Jipcho*

# CHAPTER 16

any Englishman, anyone, etc.  
too heavy for him to carry

## ***Ask any Englishman***

Harry Bean and his assistant, Penny, are making a T.V. programme called "Dogs and you!" It's Sunday afternoon, and they're in a park in London.

◎ HARRY: Well, ladies and gentlemen, here we are in Hyde Park. Go to any park, on any afternoon, and the scene will be the same — old people, young people, children, babies ... and dogs. Ask any Englishman if he likes dogs, and he'll say yes. Or will he? Let's find out.

PENNY: Who shall we talk to first?

HARRY: It doesn't matter. Anyone. How about that woman over there?...

Good afternoon, madam. The English are supposed to be great dog-lovers. How about you? Do you like dogs?

WOMAN: No, I don't. They're noisy, smelly, dirty creatures. They're a waste of money too. My neighbour spends six pounds a week on food for his dog. Anyone who does that must be mad!

There's an old man with a spaniel in the park. He's telling Harry what he thinks:

MAN: My dog's a marvellous creature. I can say anything to him. He always listens. And he's always glad to see me, any time, day or night. I can take him anywhere with me. He doesn't care where he goes. I'd be lonely without him.

◎

### **Questions**

Answer these questions using "any":

Will you find dogs in Hyde Park only?

Will you only see them on Sunday afternoon?

Is it important which Englishman you ask?

Does Harry mind who he talks to?

The woman thinks some people are mad. Who?

What sort of things can the old man say to his dog?

Is the dog only glad to see him in the morning?

Does the dog mind where he goes?

### **Practice**

The shop assistant, B, is trying to persuade A to buy some trousers. A has just tried them on. Complete their conversation with "anyone/time/where/thing".

A: Do they suit me?

B: Yes. ... can wear those trousers. And the colour goes well with ...

A: Well, I'm not sure when I'd wear them.

B: ... ! That's why they're so useful. You can wear them..., even at work.

A: I can't really afford £20. But I suppose I can pay ... ?

B: I'm afraid not. You'll have to pay now.

*These situations will help you to learn the expressions.*

## ***The point is ...***

Albert Wedge is visiting London Zoo. He's talking to his friend Charlie, who works at the zoo. They're looking at the animals.

◎ ALBERT: Poor things! Imagine being shut in a cage all day.

◎ CHARLIE: I don't think they mind. Anyway, Albert, that's not the point.

ALBERT: What do you mean, Charlie?

CHARLIE: Well, the point is, several species have been saved by the zoo. They've been bred and looked after here. If they hadn't, the species would have disappeared.

## ***It's too heavy for him to carry***

Harry and Penny are still in the park.  
A man has just rushed up to them.

© MAN: Hey! You must have me on your programme. My dog can do anything.

HARRY: Anything?

MAN: Yes. Come and see! ... Now, I'll ask him to pick up my briefcase, and jump over that chair. Go on, Wagger!

PENNY: But he can't. He's too small. Your briefcase is too heavy for him to carry. He isn't strong enough to pick it up. And the chair's too high for him to jump over. He isn't big enough.

MAN: No, it isn't that. He's too nervous to do it. He isn't used to the T.V. cameras. Wait a minute! I'll kick him, then he'll do it!

©

### **Questions**

Why does the man think his dog's interesting?

Why can't the dog carry the briefcase?

Why can't he pick it up?

Why can't he jump over the chair?

Why does his owner think he can't do it?

### **Practice**

Example: Can you reach that apple?

No, it's too high for me to reach.

No, I'm not tall enough to reach it.

Now answer these questions using "too" and "enough":

1. Why don't you climb over that wall?
2. Why don't you pick up that cupboard?
3. Why don't you buy that sports-car?
4. Why don't you read this play by Shakespeare?

## ***By the way***

Albert and Charlie are looking at the elephants.

© ALBERT: Those elephants must eat a lot, Charlie.

© CHARLIE: They do. It costs a fortune to feed them.

ALBERT: Oh, by the way, Charlie, Wendy wants you to come to supper tomorrow.

CHARLIE: That's very kind of you. I'd love to.

©



## The fox-hunt?

*Sarah, Bomber and Sam spent a few days camping in Norfolk. Sam discovered that there was going to be a fox-hunt in the area. It was a September hunt where the new hounds are taught to follow the fox's scent and to kill. Sam hates fox-hunting (p. 123). So, on the morning of the hunt, he went out very early. He took an old cloth soaked in aniseed. He dragged the cloth across the countryside so that the hounds would follow the aniseed instead of the fox. After about two hours he came back to the tent.*

◎ SAM: Phew! I'm exhausted. I've been through every hedge and wood in Norfolk!

SARAH: I hope the scent won't be too difficult for the hounds to follow.

SAM: No. Any hound can follow a scent as strong as that.

BOMBER: Well, I wouldn't have got up at five o'clock just to save one little fox.

SAM: Bomber, you know very well that fox-hunting's cruel and unfair.

BOMBER: That's just sentimental rubbish! Anyway, foxes do a lot of damage. They kill poultry, for example.

SAM: Yes, but rabbits do more damage. And do you know why there are too many rabbits? Because their natural enemies, like the fox, are hunted and shot.

### Stress and Intonation

Note the stress that Sam gives to "any". Bomber's voice is full of scorn.

◎ Sarah: I hope the scent won't be too difficult for the hounds to follow.↓↑

Sam: No.↓ Any hound can follow a scent as strong as that.↑

Bomber: Well, I wouldn't have got up at five o'clock just to save one little fox.↓

Sam: Bomber.↓ you know very well that fox-hunting's cruel and unfair.↓

Bomber: That's just sentimental rubbish!↓

### Invention

Look again at the argument between Sam and Bomber.

Then work in pairs and write a short dialogue on one of the following subjects:

BOMBER: Well, that fox'll die one day, whatever you do. So why worry?

SAM: Because if people don't worry, more foxes will be killed. And why? So that a few snobs can get a bit of exercise!

BOMBER: But, Sam, if the fox is clever, it can get away. It probably enjoys the hunt.

SAM: How do you know? Would you like a pack of hounds to tear you to pieces?

BOMBER: You're just frightened of seeing a bit of blood, that's all.

SAM: That's not the point, Bomber.

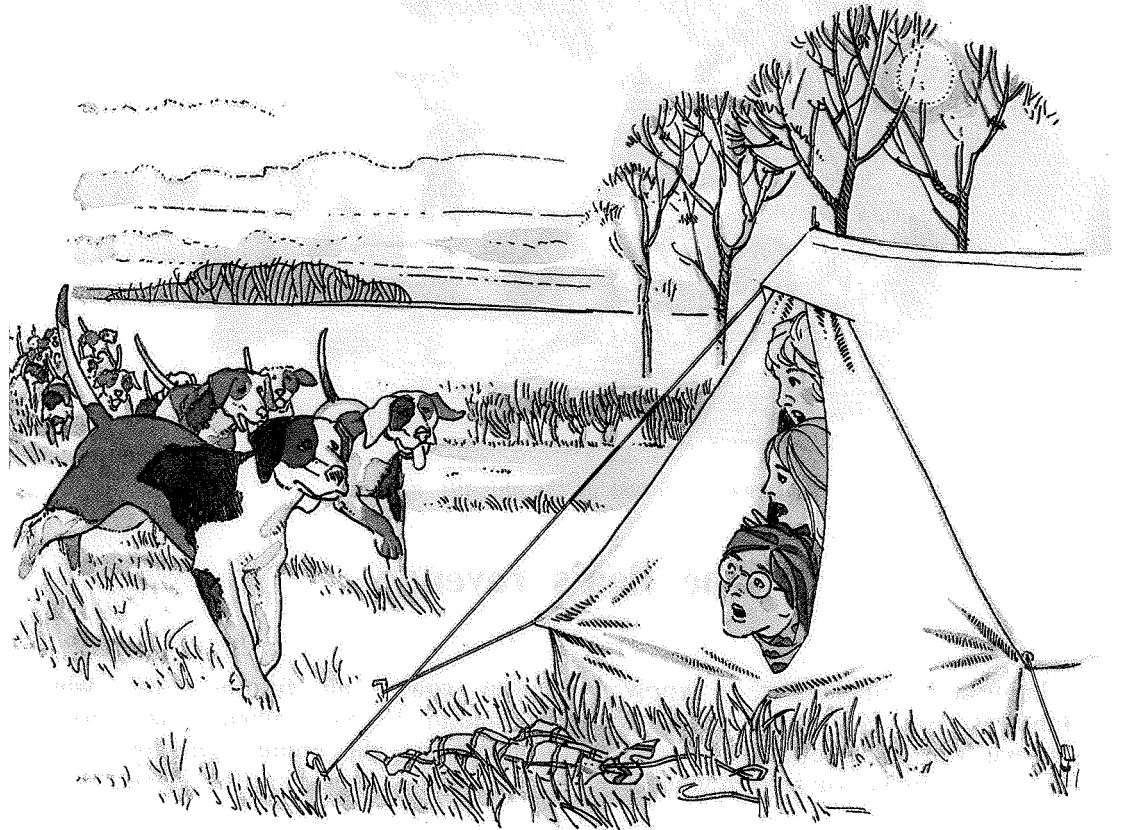
BOMBER: Well, it's no good arguing. We'll never agree. Let's have breakfast.

SARAH: By the way, Sam, what did you do with the aniseed cloth?

SAM: I left it outside the tent. Why?

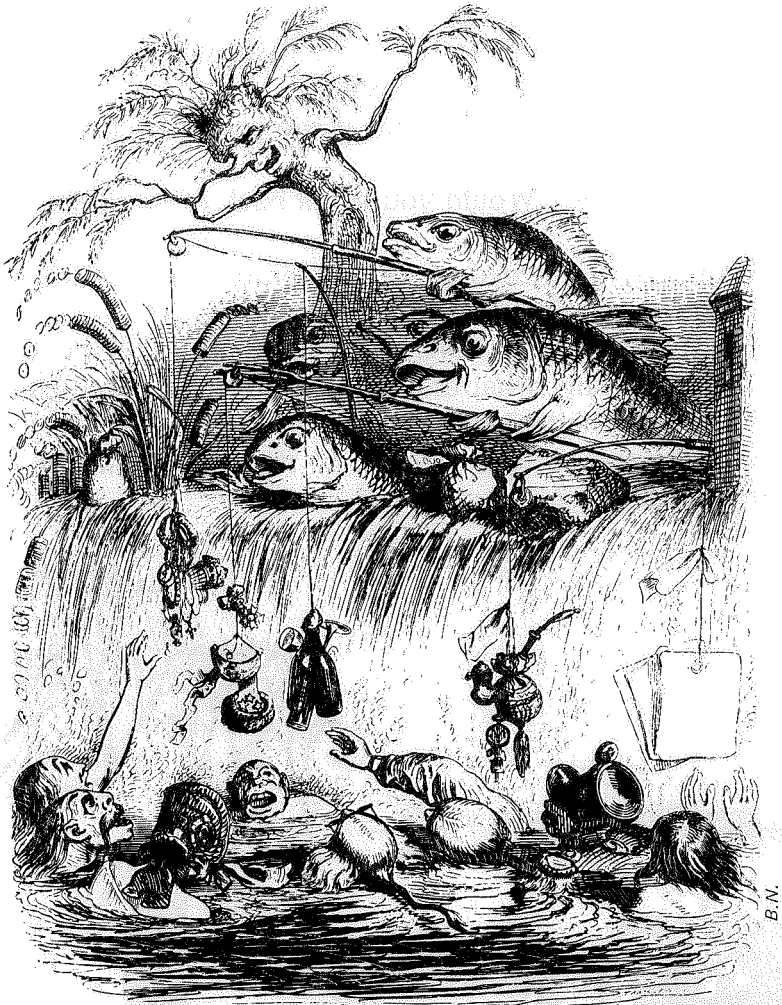
SARAH: You mean you dragged it back to the tent? Sam! Do you realise what's going to happen?

©



1. One of you thinks having pets is stupid (it costs a lot of money to feed them; people treat pets like humans; some children aren't looked after as well as pets). One of you thinks having pets is a good idea (it teaches children to be kind to animals; some people would be lonely without pets; pets can be useful).
2. One of you thinks zoos are cruel (animals are kept in cages; they're taken

away from their natural homes; people laugh at them). One of you thinks zoos are a good idea (rare animals can be bred; some animals are safer in a zoo; in modern zoos animals aren't kept in cages; people can see all kinds of animals). You'll find some useful ideas and phrases in Parts A and B; use phrases like "that's all very well, but...", "on the other hand...", "the trouble is...".



*Granville's picture of the animals' revenge.*

## The flea's revenge

© I know I'm unpleasant. I know I embarrass you. But you're not going to stop me. I'm going to make you dance. I'm going to make you scratch yourselves

until you're all furious. And why shouldn't I? You humans have been persecuting the animal kingdom ever since you appeared on the planet. And

### Written work

Imagine you're an animal, any animal (a pet, a wild animal that's free, an animal in a zoo).

Write a description of the life you have and the contact you have with human beings. Look again at the chapter where you'll find useful ideas and vocabulary.

The answers to these questions will perhaps help you to write your story: Where do you live? What's the place like? What food do you eat? Is it easy for you to find food? (If not, why?) What's your main enemy? Is your life getting more and more difficult because of human beings? Why?

just remember, we were here first. You've hurt and humiliated my companions, and they haven't been able to stop you. But I'm fighting for them. I'm only a little flea, but my revenge is going to be terrible. Whenever humanity persecutes an animal, I'm going to bite somebody.

You know, humans aren't always as clever as they think they are. It makes me laugh when I hear farmers complain about the pigeons and rabbits that ruin their crops. Instead of accusing nature, they should talk to their friend, the gamekeeper, who spends his life shooting hawks and stoats and foxes. That man kills the animals whose natural job is to control the number of rabbits and pigeons. It's really very simple — any animal could understand. And I thought human beings were supposed to be more intelligent than us.

Oh, excuse me a minute. I've just seen

a nice human leg. Mmm! Tastes good. That's it, dear. Dance and scratch! Run to find your insecticide — but you won't catch me. Oh, by the way, I bit you, dear, because another blue whale has been killed in the Antarctic. The blue whale, the biggest animal on earth, with a tongue that weighs as much as an elephant, has been massacred by men. They don't need the whale's meat and oil any more. They kill simply because they're greedy. But you don't care, dear, do you? Well, keep scratching!

I must apologise to the reader for that little interruption, but I couldn't resist biting that woman's leg. All I want to say is that wild animals are beautiful, and by destroying them, you're losing their beauty for ever. But you'll never get rid of fleas. We're too clever for you to catch. I'm going to fight you. I'm going to win. I'm going to live... Aaagh! — “Got you, you dirty little beast!”



## Questions

1. Why aren't we pleased when a flea bites us?
2. Why does the flea feel it has the right to hurt humans?
3. Why does it want to fight for other animals?
4. What's the flea's plan?
5. Why are there too many rabbits and pigeons in certain places?
6. When it sees a nice human leg, what can't the flea resist doing?
7. When it bit the woman, what did she do?
8. Do men have to kill blue whales nowadays?
9. If we got rid of wild animals, what would the world be like?
10. Why does the flea think it'll never be caught?
11. What finally happened to the flea?

*Here's a message that was written on a notice-board in the American countryside. ("Pictures" means "photos".) Can you explain what the notice means?*

*“Take nothing but pictures.  
Leave nothing but footprints.  
Kill nothing but time.”*



## EDINBURGH

Edinburgh, the capital of Scotland, is a town of great historical interest and beauty. Edinburgh Castle, built on 'Castle Rock' in the centre of the town, used to be the home of the kings and queens of Scotland. If you're in Scotland in summer, then go to the town during the famous Edinburgh Festival. The festival lasts for three weeks, and people come from all over the world to present their plays and shows.



Hapno (Everts)

*Edinburgh — Castle Rock*

## INVERNESS

Inverness is the centre for business, shopping and tourism in Northern Scotland. It's situated on the River Ness, near the famous Loch Ness. It's known as 'the capital of the Scottish

Highlands'. This is the wildest part of Great Britain. It's an area of magnificent scenery, ancient castles, mountains and deep lochs. Ben Nevis (1,343 m.), near Fort William, is the highest mountain in Britain.

*The Scottish Highlands*

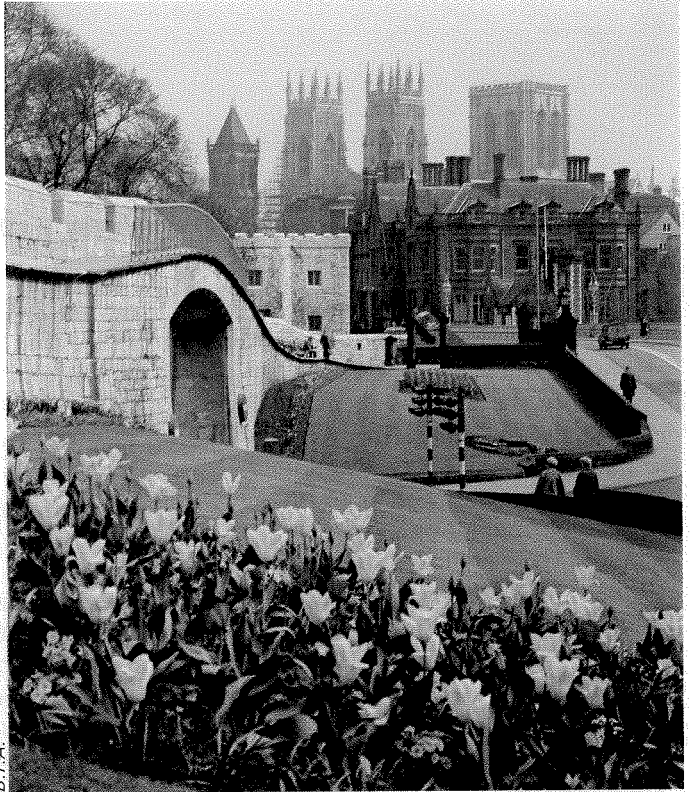


Fotogram (Picon)



## YORK

York is the main town of North Yorkshire. Its narrow streets and old wooden buildings give the town a mediaeval atmosphere. It's sometimes called 'the city of churches' because there are so many of them. Its magnificent cathedral, York Minster, is one of the biggest in England. It took two hundred and fifty years to build, and is famous for its beautiful windows. There's a festival at York too, with plays, fireworks, shows and concerts, but it only takes place once every three years.



B.T.A.

*York Minster, one of the biggest cathedrals in Britain*

## The Gunns' Journey

### FOX-HUNTING

Fox-hunting isn't a very common sport, but it attracts a lot of attention because some people feel it's cruel, and would like it to be stopped. There are about two hundred packs of fox-hounds in Great Britain. The annual subscription to a hunt is expensive, and so this is the sport of a rich minority. The season begins on November 1st, and lasts for five months.

*A huntsman with his hounds*



Rapho (Elizabeth Weiland)

## The spider and the King of Scotland

© A wind was blowing from the sea, and in the cave the man was cold. He had been hiding there for a week. Seven days before, he and his men had been defeated by an English army at Perth. He had managed to escape, but he had lost the courage to go on fighting. Near his head the man noticed a spider. He watched it trying to climb a thread. It kept slipping backwards, but each time it tried again, and finally it succeeded. The man couldn't help admiring the animal's courage and patience. If a spider could do it, so could he. He felt stronger and he decided to continue the fight.

This was Robert the Bruce, King of Scotland. Without him, Scotland might have become simply Northern England. Eight years later, in 1314, he defeated Edward II and the English army at Bannockburn, and eventually England

recognised Scotland's independence. It's interesting to remember that Bruce, Scotland's first great national leader, was a Norman noble and spoke French! The country remained independent until 1603, when James VI of Scotland became James I of England as well. Since then, Scotland has been a part of the United Kingdom. But there have always been Scottish people who remember their fourteenth century hero with pride, and whose dream is an independent Scotland. Today, the Scottish Nationalist Party is becoming more and more powerful, and their dream is moving nearer and nearer reality. The battle will be long and hard, but, like the famous spider that Robert the Bruce saw, they will keep trying. And the point is that this time they will use words, and not swords, to win their independence. ©

### Choose the right answer

1. The man who was hiding in the cave

- a. had defeated an English army.
- b. had managed to escape to Perth.
- c. had escaped from a battle against the English.
- d. had been there for seven weeks.

2. The spider in the cave was important because

- a. it tried so hard that the man in the cave felt he had to go on trying too.
- b. it kept slipping backwards.
- c. it went on trying to climb the thread backwards.
- d. it was next to a famous man.

3. After the Battle of Bannockburn

- a. the Scottish soldiers defeated Edward II.
- b. Robert the Bruce recognised Scotland's independence.
- c. Edward II recognised England's independence.
- d. Scotland became independent from England.

4. It's interesting to remember that

- a. Bruce was a Norman national leader who lived in Scotland.
- b. Bruce was a national leader although he was a Norman.
- c. a Norman noble spoke French.
- d. Bruce was a Norman who spoke French.

5. In 1603

- a. Scotland remained independent.
- b. Scotland became a part of the United Kingdom.
- c. James VI of England forced Scotland to join the United Kingdom.
- d. Scotland had been a part of the United Kingdom.

6. The members of the Scottish Nationalist Party

- a. dream about Robert the Bruce.
- b. are moving nearer and nearer reality.
- c. want Scotland to become independent.
- d. look like the famous spider that Robert the Bruce saw.

## Explaining how to do things

1. Read the following passage, and then complete it using the words below.

If you want to make a ..., first you must find a .... When you've found a ..., make sure you've got enough ... to make the .... Pick up the ... and ... the number. When you hear your friend ..., put the ... in the ... and ....

change, call, receiver, telephone-box, money, dial, telephone call, speak, slot, answer, telephone-box.

2. Someone wants to get a ticket for the ferry from Dover to Calais. He doesn't know what to do, so he's asking you: When shall I get my ticket? Where shall I get it? What shall I say when I get there? What will the booking-clerk ask me? Tell him exactly what he must do.

3. Imagine you want to:

- send a parcel to someone.
- make a jam tart.
- hitch-hike to England.
- make a T.V. commercial for some washing-powder.

What do you need?

## Letter writing

Look again at the information in the book about places in Britain. Imagine you're on holiday in Britain. Write a letter (in English!) to your English teacher, describing your holiday. Say: 1. where you're staying at the moment; 2. what you did last week (where did you go? what did you see?); 3. what your plans are.

Use some of the vocabulary and information in the sections about the Gunns' journey. Finish your letter "With best wishes" or "Yours sincerely".

## Dialogue completion

Can you complete this telephone conversation?

Secretary: Hello, 192 7836.

Mr Pluck:

Secretary: Yes, hold the line. I'll put you through.

Mr Bone:

Mr Pluck: Hello, Mr Bone. This is Mr Pluck speaking.

Mr Bone:

Mr Pluck: I'm fine, thank you.

Mr Bone:

Mr Pluck: Well, I'd like to come and see you. Could I make an appointment, please?

Mr Bone:

Mr Pluck: No, I'm afraid I can't. I'm busy tomorrow.

Mr Bone:

Mr Pluck: Yes, that'll be fine, Mr Bone.

Mr Bone:

Mr Pluck: Thanks very much. I'll look forward to seeing you on... then.

Mr Bone:

Mr Pluck: Goodbye, Mr Bone.

## Pronunciation practice

The vowel sound in 'cook' is represented by the symbol [u]. This is a short sound.

The sound [u:], in the word 'move', is a longer sound.

Which words in the sentences below have the sound [u], and which words have the sound [u:]?

- © The cook should look at this book about cooking puddings.

Would you move your foot, you fool? Look, it's on my shoe!

You must book your room early, because the hotel is usually full in June.

He's awfully rude when he's not in a good mood. ©

# CHAPTER 17

unless  
would be doing  
revision of conditionals

## ***Unless you do as we say***

Bill Smith has just painted his house red. His neighbour, Mr Windybank, is furious. He's Chairman of the Residents' Association, and the Association says all the houses in Utopia Avenue must be white. Mr Windybank's threatening Bill.

MR WINDYBANK: Look, Mr Smith. If you don't repaint your house, we'll force you to leave Utopia Avenue.

BILL: You can't frighten me. I won't leave unless I want to.

MR WINDYBANK: I'm warning you. Unless you do as we say, you'll regret it.

BILL: And unless you leave immediately, Mr Windybank, I'll throw you out! ©

### **Questions**

Answer these questions with 'unless' :  
What will happen if Bill doesn't repaint his house?

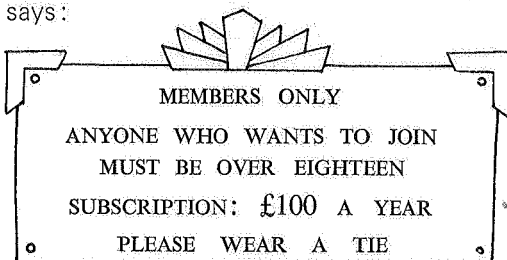
Will Bill leave Utopia Avenue?

What will happen if Bill doesn't do as they say?

What will Bill do to Mr Windybank?

### **Practice**

The notice on the door of a private club says:



What does the manager often say to people? (You can't ... unless ...)

*These situations will help you to learn the expressions.*

## ***I wish I hadn't got so angry***

Major Mulligan and Cynthia had a furious argument this morning. Major Mulligan's gone to the pub. He's got some elastoplast on his face. He's talking to a friend. He's sorry he got so angry.

MAJOR: Oh dear! I wish I hadn't lost my temper. I shouldn't have got so angry.

I wish I hadn't thrown my mirror at Cynthia.

FRIEND: Don't worry, Clive. I'm sure she'll forgive you.

MAJOR: I'm not worried about Cynthia. I wish I hadn't broken my shaving mirror! ©

## ***What would they be doing now?***

Last night someone came into the Smiths' garden and painted 'The Smiths must go' in big, white letters on the lawn. The Smiths are sure it was Mr Windybank. They're trying to clean the lawn.

© PAT: If I'd seen him, I would've painted him white! He'd still be scraping the paint off now.

BILL: And we wouldn't be washing the lawn. Oh dear! Perhaps I should've agreed with Windybank. Then he wouldn't have done this.

PAT: But he would've won, wouldn't he? And he'd be feeling so proud now. No! We must fight him, Bill! ©

## ***If I were you, ...***

A few days later, Pat found a white dog in the garden. It was Mr Windybank's. She took it into the house. She wrote a message and attached it to the dog's collar. She did something else too. When the dog left, it looked very strange. When Mr Windybank saw his dog, he was horrified.

Here's the message he received:

If I were you, Mr Windybank, I'd think. I wouldn't fight. There are other colours in the world. There isn't only white. If I were you, I'd be sensible. Because if you hadn't lost your head, Now you wouldn't be reading this, And I wouldn't have painted your dog's tail red.

### **Questions**

What would Pat have done if she'd seen Mr Windybank?

What would Mr Windybank be doing now?

Would Pat and Bill be washing their lawn?

What would've happened if Bill had repainted his house?

How would Mr Windybank be feeling? Why?

### **Practice**

If you hadn't come to school today, what would you be doing now?

### **Questions**

Pat advises Mr Windybank to think. So what does she say? (If I were you,...)

She advises him not to fight. So what does she say?

She advises him to be sensible. So what does she say?

### **Practice**

Mary Heartmender, the lady who helps people with problems, received this letter yesterday:

Dear Mary Heartmender,

I fancy a girl who catches the same bus as me in the morning. I'm sure she likes me because yesterday she smiled at me. What shall I do?

Yours sincerely,  
Elvis Courtney.

Imagine you're Mary Heartmender and reply to this letter. Use 'If I were you,...'.

## ***I wish you wouldn't lose your temper***

The Major feels calmer now, and he's apologising to Cynthia.

© MAJOR: I'm sorry I threw my mirror at you, Cynthia.

© CYNTHIA: Never mind, Clive. But in future, I wish you wouldn't lose your temper so easily.

MAJOR: All right. I'll try. But, Cynthia, I wish you wouldn't tickle me while I'm shaving! ©



*The Hundred Years' War. Edward III capturing the French king, Jean le Bon, at Poitiers. (Musée Condé, Chantilly).*

## The history lesson

- © “From 1337 to 1453 England was at war with France. This was called the Hundred Years’ War because it lasted over a hundred years...” John Skeldon yawned. He was bored and rather tired. It was Friday afternoon, and Mr Haggerwood, his history teacher, went on

### Invention

Read the second paragraph of “The History Lesson” again. Then imagine you’re talking to Sir John Skeldon about war. Here’s a list of questions. Imagine Sir John’s answers and complete the dialogue; then read it to the class.

- Why do you enjoy fighting, Sir John?
- Don’t you feel guilty when you kill and steal? Why not?

- If you had a son, would you want him to go on fighting the French?
- How would you feel if you had to live a peaceful life at home?
- Do you think people will ever stop fighting?

### Written work

Look again at the chapter and write a short passage called “People and their



talking and stretching the minutes into slow centuries.

John started daydreaming...

He saw himself in 1337 — Sir John Skeldon, a loyal servant of his king, Edward III. Like a lot of English nobles, he had come to France to steal and to make his fortune. The French nobles were rich, their wine was good and their women were beautiful. He and his men had captured the Gascon baron de Boismort and his family. He had nothing against the baron, but fighting and stealing were a way of life for him, a way of proving his strength and greatness. And he knew that de Boismort would do the same to him if he had the chance. “You’re at my mercy,” said Sir John, as he held his sword over the poor baron, who was on his knees, and who looked very much like Mr Haggerwood. “Unless you give me half your weight

in gold, I’ll take you and your wife to London. And you’ll stay there until your peasants have paid the ransom.” The baron thought quickly. It would be easy for him to find the gold, but, on the other hand, he didn’t want to give it away. Then he felt the cold steel of Sir John’s sword against his neck...

Suddenly John Skeldon felt cold steel against his own neck. He looked up and saw Mr Haggerwood’s long metal ruler. “Are you listening to me, Skeldon?” asked Mr Haggerwood. “Yes, sir... I ... er ... no, sir,” said John. “I’ve just said, Skeldon, that since 1496 B.C. there have been only two hundred and thirty years of peace in the civilised world. And if you’re not careful, Skeldon, you and I will soon be at war, and I know who’ll win.” John thought of the French baron kneeling at his feet, and tried not to smile. ©

## Questions

1. What was Mr Haggerwood talking about?
2. What did John do that showed he was bored and tired?
3. Was John asleep when he imagined himself in the fourteenth century?
4. Why did a lot of English nobles go to fight in France during the Hundred Years’ War?
5. Did Sir John think that war was a crime?
6. Do you think Sir John felt guilty when he captured the baron?
7. Was Mr Haggerwood a part of John’s daydream?
8. What ransom did Sir John require?
9. Why didn’t the baron want to accept Sir John’s conditions?
10. What did Sir John’s sword and Mr Haggerwood’s ruler have in common?
11. How many years of war have there been in the world since 1496 B.C.?
12. Did Mr Haggerwood win in John’s daydream?

quarrels”. Say why people fight (think of Mr Windybank and the Smiths, the man in the pub, and Sir John Skeldon). Say when you would fight. Think of something that would make you feel angry and aggressive. Finally, say if it surprises you or not that, since 1496 B.C., there have only been two hundred and thirty years of peace in the world.

*Cato was a Roman magistrate. He didn’t like people who lost their temper and got aggressive. Can you explain what he meant here?*

*“The angry man opens his mouth and shuts his eyes.”*

*Cato (234-149 B.C.)*

# CHAPTER 18

future perfect  
future continuous

## ***What will have happened by 2050?***

By the year 2050 life on earth will have changed a lot. Our towns will have grown enormously. Our supplies of oil and coal will have run out. Scientists will have developed new forms of energy. We will have found new ways of growing food. At least, let's hope so. Because by 2050, the population of the world will have increased to over fifteen thousand million.

### **Questions**

Will life have changed much by 2050?  
What changes will have taken place?  
What will have happened to the population by 2050?

## ***What will people be doing?***

What will your grandchildren be doing in 2050? They'll be living in much bigger towns. They'll probably be spending less time at work, because machines will be doing a lot of the jobs that men do today. They'll be travelling faster. They won't be eating as much natural food as we do. We don't know if they'll be enjoying themselves or not.

### **Questions**

Where will your grandchildren be living in 2050?  
Will they be spending more time at work?  
... find more questions and give the answers.

---

*These situations will help you to learn the expressions.*

## ***I'll come and see you off***

Susan Naylor's got to go to Dover tomorrow. Her boyfriend, Peter, wants to go to the station with her to say goodbye.

PETER: What time are you leaving, Susan? I'll come and see you off.

© SUSAN: You don't have to come and see me off.

© PETER: But I want to. The only time we see each other is when I see you off or come to meet you!



### **Practice**

1. Work in pairs and make a dialogue like this one:

A: I'll phone you at six o'clock.

B: No, don't phone then. I'll be having a bath at six.

A: Shall I phone at half past?

B: O.K. I'll have finished my bath by then.

2. Imagine you're going to England to stay with your pen-friend. He/she is going to meet you at the station. You've never met each other before, so you're telling your friend on the phone what you'll be wearing, and what you'll be carrying when he/she meets you. Work in pairs and write a short dialogue. Your friend asks "How will I recognise you?"

## ***What might have happened?***

By the year 2050 the main cities of the world might have joined together. Small towns and villages might have disappeared completely.

In 2050 your grandchildren might be living underground, or in towns built on the sea. Robots might be cooking their dinner for them. They might even be speaking one world language. So, goodbye 'Imagine you're English'!

### **Questions**

What might have happened by 2050?

Where might your grandchildren be living?

Will they be cooking their own food?

What language might they be speaking?

### **Practice**

Think of your own life in ten years' time. What changes will have taken place? What changes might have taken place? What might you be doing?

Example: By 19.. I might have left this town. I might be living in ...

## ***Waiting for something to happen***

Susan Naylor's standing on the cliffs at Dover, with a lot of other reporters. They're all waiting. A man's going to jump off the cliff, wearing the new wings he's invented. The reporters are waiting for him to start. But it's raining, and the man's waiting for the weather to improve. He's waiting for the rain to stop. He's terribly nervous too. He's waiting for his knees to stop trembling!



### Stress and Intonation

Sam and Sarah are rather sarcastic.

- © Sarah: I suppose you'll be working on a  
 © big cattle ranch, Bomber.↓ Or you'll be  
 the Australian surfing champion!↓

Bomber: I doubt it.↓↑ I'll probably be  
 sitting in a smelly insurance office in  
Sydney.↓

Sam: And Sarah will be washing nappies,  
 and waiting for her fat husband to come  
 home!↓

Sarah: Very funny!↓

©

# Cheerio, Bomber!

*The holiday's over and Bomber's going back to Australia. He's at Heathrow Airport. Sam and Sarah have come to see him off. They're all in the departure lounge, waiting for Bomber's flight to be announced.*

© BOMBER: Well, I don't know when we'll see each other again. It might be another five years.

SAM: Five years! I wonder what we'll be doing then.

SARAH: I suppose you'll be working on a big cattle ranch, Bomber. Or you'll be the Australian surfing champion!

BOMBER: I doubt it. I'll probably be sitting in a smelly insurance office in Sydney.

SAM: And Sarah will be washing nappies, and waiting for her fat husband to come home!

SARAH: Very funny!

ANNOUNCER: Attention, please. Laker Airways Flight 4703 — now boarding at gate number thirty-two.

SAM: That's your flight, Bomber.

SARAH: Make sure you've got everything, Bomber. Ticket?

BOMBER: Ticket.

SARAH: Passport?

BOMBER: Passport.

SARAH: Hand-luggage?

BOMBER: Hand-luggage. Well, I'd better join the queue. Er... thanks for everything.

SAM: Thanks for coming. It's been a great holiday.

BOMBER: Yes, it has. Well, er... oh, I hate goodbyes. I never know what to say.

SARAH: Cheerio, Bomber. Don't forget to write. And give our love to your parents.

BOMBER: Yes, I will. Bye, Sarah. Cheerio, four-eyes.

SAM: All the best, chubby cheeks. Have a good journey! ©

## Invention

Work in groups of three or four, and act one of the following situations:

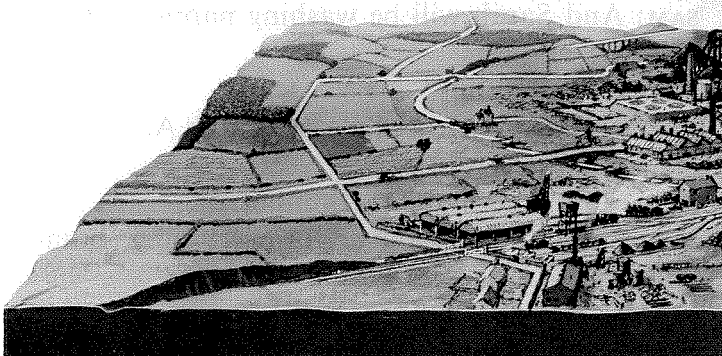
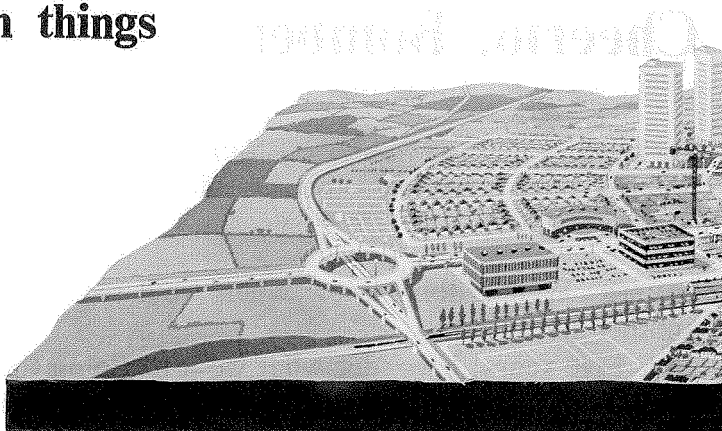
1. Two parents are at the station with their son, or daughter, who's leaving home for the first time to go to university in another part of the country.

2. You've just spent a month in England with your pen-friend. You're at Victoria Station in London. You're going home.

Your pen-friend and his/her parents have come to see you off.

3. A woman astronaut is leaving for a long journey in space. Her husband and children are saying goodbye to her.

## Look how much things have changed



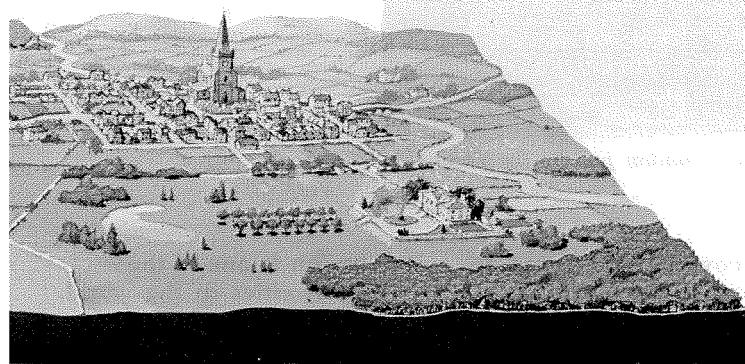
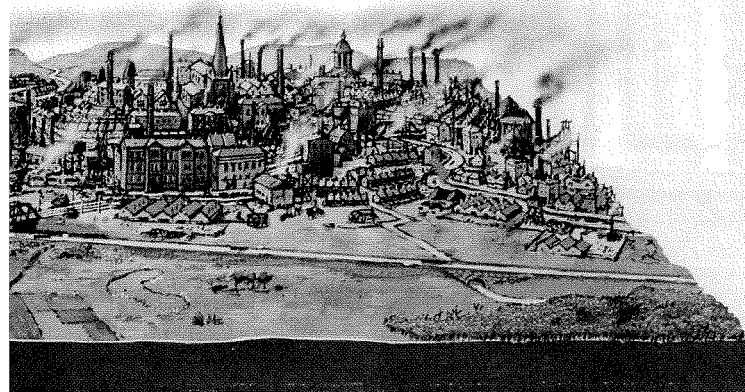
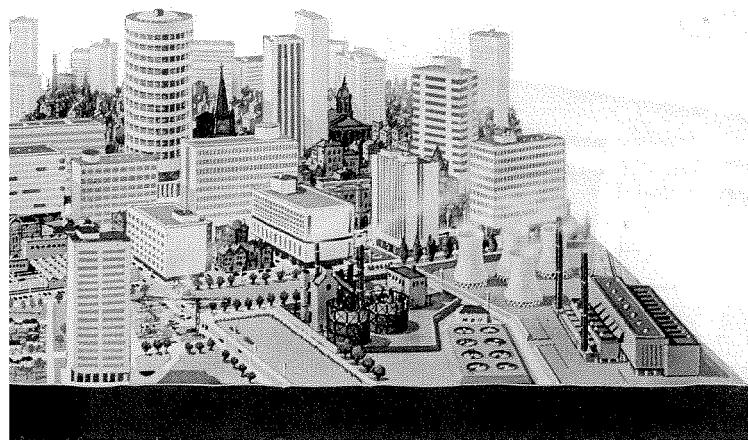
### What do you think?

Look carefully at the three pictures, and describe the three different stages of development of the town. What changes have taken place? In what ways does the town become more or less pleasant? What about the place where you live? Is it like any of the three pictures? Why? Now think of the future. Imagine your town in twenty years' time. What changes

will have taken place? Imagine that you're responsible for the future planning of your town. What would you do, and what wouldn't you do? Give reasons.

### Written work

Imagine yourself in twenty years' time, and write a short passage about your



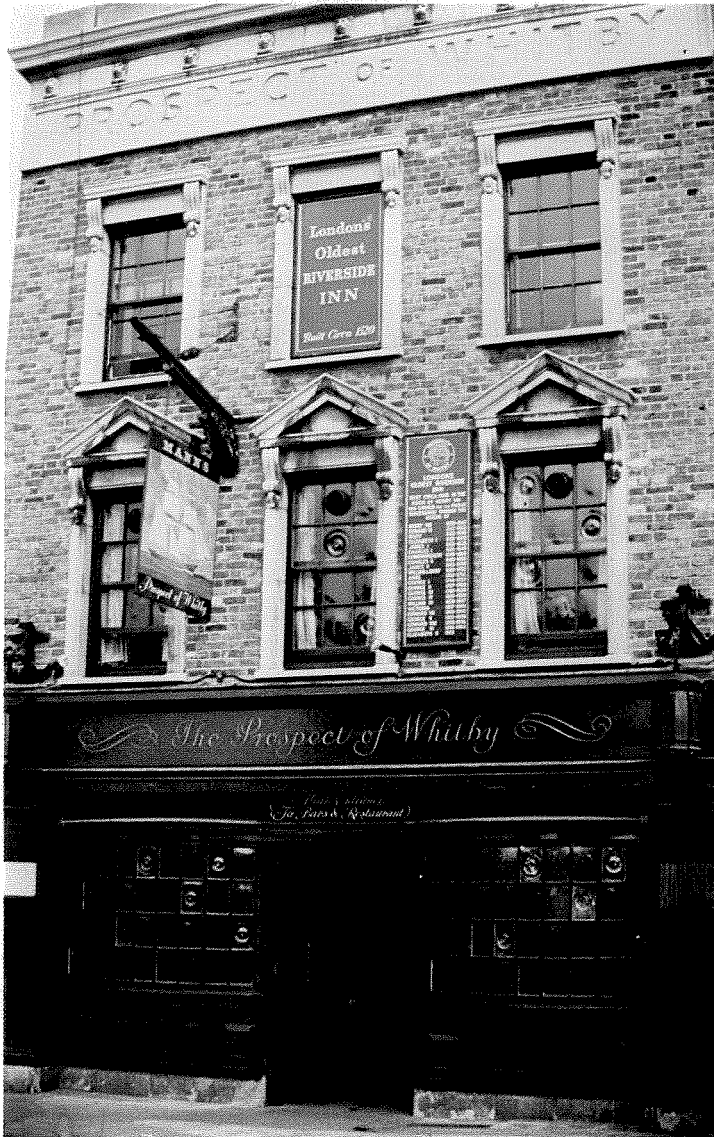
Transworld France

future. Say what you'll be doing and what you will have done. (Imagine the place where you'll be living, your job, your family, etc.).

*Here's a quotation from a book by one of England's greatest poets. Can you think of any great inventions that exist today but which were only imagined in the past?*

*"What is now proved was once only imagined."*

*William Blake (1757-1827)*



## The Gunns' Journey

*The Prospect of Whitby, a famous London pub by the Thames.*

### LONDON

- © No one is sure how
- © London started. It's certainly among the oldest cities in Britain, and its history goes back to before Roman times. It became an important centre for business and trade as well as for government, and the city grew rapidly. There are two dates in the history of London that all English school-children remember. In 1664 the city was attacked by a terrible plague. Thousands of people died every week. No one dared go out, and the streets of London were

covered with grass. In 1666 'The Great Fire of London' destroyed the crowded and dirty streets where the plague had been able to spread so easily. Large parts of London had to be completely rebuilt, and for a time it became a healthier place to live in. But, in the nineteenth century, the new factories and railways filled the air with dirt and made the buildings black. Things have improved since then. Today London is much cleaner, and most of the slums have disappeared too.

London is one of the largest cities in the world. But it's interesting not only because it's big, but also because it's a capital city and a port as well. Like any city, it has its disadvantages of course. There's too much traffic and there are too many people. But at least in London you can escape from the cars and the noise. No other city possesses as many parks and open spaces as London does. St James's park is famous for its ducks and birds. In Kensington Gardens there are model yacht races. In Hyde Park you can

Martin





Martin



Martin

*Hyde Park, Speakers' Corner : anyone can speak about anything*

*... or simply go to sleep anywhere.*

swim in the Serpentine, or go to Speakers' Corner, where anyone can stand up and speak about anything. And in Regent's Park you'll find the famous London Zoo.

London has some of the greatest treasures in the world — the rare books in the British Museum, and the paintings in the National Gallery, for example. There's so much to see that it's impossible to mention everything here. The oldest part of London is to the east, and it's called 'The City'. It contains

St. Paul's Cathedral, the Bank of England, the Stock Exchange, and the Old Bailey, where important criminal trials take place. Another interesting area is Bloomsbury, where you'll find the British Museum, the University of London, and dozens of fascinating bookshops.

If you want to do some shopping, then go to the West End, Oxford Street, Regent Street and the famous Carnaby Street. Visit Harrods, in Knightsbridge, the biggest department store in

Britain. And in Chelsea you'll find the Kings Road, which has dozens of clothes shops and restaurants. Don't forget the street markets either. The best known are Portobello Road, where you'll find antiques, jewellery and second-hand clothes, and Petticoat Lane (Middlesex Street), where you'll find... well, everything. Yes, you'll find practically everything in London. And that's why Dr. Samuel Johnson, an eighteenth century writer, said : "When a man is tired of London, he is tired of life." ©



Max Brossollet

*Harrods: the English breakfast!*

*Portobello Road, a street full of bargains.*



Martin





*10, Downing Street, the Prime Minister's home...*

*...this is not the Prime Minister. It's just a man in Piccadilly Circus.*



# Word List

Index of new word. The numbers refer to the pages.

## a

above all 34  
abroad 8  
accent 32  
according to 96  
to accuse 99  
to add 13  
admiral 74  
to admire 25  
advantage 18  
adventurer 13  
to afford 105  
afraid 55  
aggressive 86  
alarm 13  
although 55  
ambitious 96  
ancestor 74  
ancient 64  
aniseed 118  
to announce 94  
announcer 94  
announcement 94  
to annoy 29  
annual 86  
anorak 89  
antique 45  
to apologise 31  
apparently 85  
argument 85  
artistic 96  
ash-tray 69  
association 126  
astrology 78  
as well 14  
attack 54  
attitude 60  
attractive 72  
audience 24  
aviation 64  
to avoid 77  
awake 34

## b

baby 48  
bacon 16  
bald 68  
balloon 103  
Baltic 60  
bargain 72  
baton 115  
beast 121  
beauty 34  
because of 42  
to bend 36  
to bet 23  
blank 42  
blinding 48  
to block 104  
bloke 51  
to blow 124  
to blow down 28  
to board 135  
bodyguard 129  
boiled 14  
to bombard 91  
booking 100

boot (of a car) 20  
border 63  
boss 13  
to bother 27  
boyfriend 26  
breath 60  
to bring up 80  
bronze 47  
to bury 47  
bush 53  
business 43

## c

calf 85  
caller 101  
to calm 58  
camel 34  
capable 96  
capital 52  
to capture 131  
carbon-dioxide 60  
case 108  
cash desk 17  
cathedral 92  
cattle 134  
chairman 126  
to challenge 40  
chance 115  
changeable 96  
character 96  
charter 31  
to chase 90  
to chat 46  
chauffeur 105  
to cheat 110  
cheek 129  
to cheer 23  
cheerful 11  
cheerio 135  
to cheer up 98  
chemical 18  
chewing-gum 79  
childhood 44  
chip 14  
city 52  
civil (war) 52  
civilisation 47  
civilised 131  
cleaner's 104  
to clear 48  
clerk 76  
cliff 133  
climb 88  
cloak 53  
cloakroom 110  
club 86  
coal 132  
collar 127  
collection 109  
commercial 68  
to commit 65  
companion 91  
complicated 113  
condition 72  
conference 64  
confidence 68  
to confirm 100  
to consult 85  
to contain 33

container 60  
contrast 92  
convenient 18  
conventional 96  
copper 58  
to copy 20  
corridor 54  
corset 65  
cough 60  
council 56  
counter 79  
courage 124  
court 107  
courtyard 52  
crack 79  
to crash 37  
crazy 22  
create 115  
crime 107  
criminal 107  
to criticise 23  
to cross (your fingers) 75  
to cure 74  
custard 15

## d

damage 58  
Dane 64  
to dare 38  
daydream 131  
to daydream 131  
deaf 83  
decision 57  
deck 13  
to declare 37  
to decorate 65  
to decorate  
(a room) 104  
to defeat 52  
definite 33  
definition 86  
degree 33  
department store 139  
departure lounge 135  
depressed 68  
depressing 98  
detention centre 108  
determined 88  
to develop 91  
development 136  
to dial 125  
diameter 91  
to dictate 69  
diet 14  
to dig 58  
dirt 47  
disadvantage 18  
to disagree 80  
disease 18  
to dislodge 79  
to disturb 30  
disused 90  
dock 92  
doll 44  
dose 60  
to double 132  
dozen 44  
to drag 118  
dramatic 52

## e

eclipse 66  
education 32  
elastoplast 79  
elegant 92  
Elizabethan 50  
emotional 96  
Englishman 13  
enquiry 91  
enthusiasm 115  
enthusiastic 71  
envelope 79  
event 55  
evidence 45  
to excite 25  
to execute 52  
exhausted 29  
exotic 13  
explanation 45  
export 64  
eyebrow 69

## f

factory 99  
to faint 48  
familiar 48  
fanfare 115  
fashion 65  
fashionable 62  
favour 27  
feelings 96  
to find out 50  
fine 107  
fisherman 87  
fish-pond 46  
flea 120  
fluently 42  
fog 13  
foggy 13  
fool 77  
forehead 109  
foreigner 40  
foreman 99  
forgetful 87  
to forgive 126  
foul 85  
fountain 62  
fox 118  
frame 65  
free 72  
freedom 23  
fresh 11  
fried 18  
fumes 60  
(to make a) fuss 75

## g

Gaelic 42  
game 38  
game-keeper 121  
gang 42  
generation 91  
to get away 20  
to get on with 81  
to get rid of 121

gin 37  
to give away 73  
to give back 30  
to glance 54  
golf 110  
good-looking 95  
goods 61  
greatness 131  
grease 65  
greedy 86  
to groan 50  
gull 13

## h

hairy 74  
to hang 107  
haunted 50  
hawk 121  
healthy 111  
hedge 118  
height 27  
helplessly 91  
historian 46  
to hitch-hike 10  
hockey 110  
horseshoe 74  
hound 118  
hum 72  
to humiliate 121  
hygienic 65

## i

idealistic 96  
illness 74  
imaginative 96  
importance 103  
to impress 72  
to imprison 18  
independence 42  
independent 42  
India 64  
indignant 128  
industrialised 60  
industry 59  
innocent 107  
insecticide 121  
instant 18  
insurance 134  
to intend 103  
international 42  
interruption 121  
to invade 64  
invasion 64  
investigation 55

## j

jack 82  
jam 15  
Japan 64  
javelin 115  
jewellery 139  
joke 42  
joker 128

judge 107  
to judge 108  
justice 108

## k

to keep (doing something) 86  
to keep up with 69  
to kick 54  
kidney 14  
to kiss 85  
to kneel 65

## l

latest 26  
law 103  
lawn 50  
lead 105  
ledge 88  
to let go 88  
liar 107  
to lick 48  
light (adj.) 103  
litter 57  
to live on 25  
lorry 11  
lover 52  
lovingly 13  
loyal 96  
L.P. 72  
luck 78  
lute 25

## m

magistrate 107  
make 73  
to make sure 90  
make-up 80  
mark 85  
marmalade 18  
mass production 61  
to massacre 121  
master 34  
mediaeval 92  
Mediterranean 60  
medium 54  
member 32  
mentally 13  
to mention 61  
mine 59  
miner 18  
mining-company 58  
miraculously 85  
miserable 11  
most of 8  
murder 65  
to murder 83  
musician 33

## n

nappy 134  
nation 18

navy 26  
neither 31  
nephew 80  
newsagent 104  
news-flash 94  
nitrogen 60  
noble 124  
Norman 64  
nosey 31  
nothing but 79  
nurse 9

## o

oasis 34  
obstinate 76  
offence 107  
official 42  
oil 107  
operator 100  
optician 104  
optimistic 11  
order 103  
originally 92  
own (adj.) 42  
(on my) own 86  
to own 37  
oxygen 60

## p

pack 119  
packaging 60  
pain 98  
pardon 39  
participant 114  
particular 80  
path 34  
patience 124  
patient 98  
peace 131  
peaceful 113  
peasant 131  
perfect 42  
perfectionist 96  
period 85  
persecute 121  
pessimistic 11  
pet 119  
phosphate 60  
to pick up 54  
pigeon 126  
pin 78  
plague 138  
planning 137  
plaque 109  
pleasure 26  
poem 36  
poet 137  
point 38  
to poison 59  
politeness 31  
politician 26  
to pollute 60  
pollution 59  
porridge 18  
port 92  
to possess 139

possession 49  
pottery 32  
poultry 119  
powder 65  
practical 96  
to present 115  
to pretend 110  
to prevent 74  
pride 124  
private 23  
to produce 92  
product 68  
promotion 103  
proud 96  
proverb 31  
publicity 21  
pudding 15  
to punish 108  
punishment 108

## q

quality 73  
quid 71  
quizmaster 15  
quotation 43

## r

rabbit 118  
race 115  
radiation 91  
railway 138  
ranch 134  
ransom 131  
rapid 91  
rather 37  
reaction 72  
receiver 119  
realistic 59  
reality 96  
reasonable 59  
referee 84  
to regret 126  
relay 115  
to remain 118  
to remind 44  
to represent 30  
reputation 60  
request 26  
required 78  
resident 126  
to resist 18  
resort 62  
responsibility 84  
revenge 120  
revolting 14  
to ring up 98  
roar 99  
roast 18  
(to go) rock climbing 88  
romantic 96  
roof 27  
routine 96  
to row 23  
rowing-boat 22  
royalist 52

